



NEGLECTED OPPORTUNITIES IN ADVERTISING.

BY WALTER L. GALLUP.



It is evident from the appearance of the advertising pages of most periodicals that a large majority of those who are induced to buy space do not fully apprehend the opportunity for promoting trade which it affords them. What is the evidence? It is the fact that after buying the space which passes under the eye of thousands of desirable and possible customers every month or week, as the case may be, less effort is put forth by the owner to attract those eyes, and through them make a lasting impression upon the brain, than in any other department of his business. At the factory the economy of manufacturing is carefully watched. No opportunity for lessening the cost, improving the product or obtaining an advantage over a competitor is allowed to slip by. A sharp lookout guards against waste and extravagance, and errors of judgment are quickly remedied. In marketing the product none but the best salesmen are secured, and every facility is freely afforded them, with little regard to expense, to win the favor of all possible customers whom they are able to meet personally. An elaborate catalogue and price list of goods is issued, which, in cases where it is purely a catalogue, provides a convenience to customers already obtained, rather than a means of securing new ones, but which is always a judicious feature of the selling department. This same manufacturer "uses" a half-page or so in sundry trade papers—sometimes voluntarily because the company appropriated a certain amount for "advertising," sometimes by the earnest persuasion of a representative of the journals.

At this point he exhibits the first symptom of failure to apprehend the value of proper attention to this department of business development. It is the failure

to carefully discriminate in buying the space. He is just as likely to make a mistake when he sets out to expend an "appropriation" as when he reluctantly yields to the solicitor's persuasion. It is his fault if he contracts for space in a journal which circulates principally as a "sample copy" among advertisers whose names are found in other papers or magazines. Under no circumstances can space so bought yield profitably, therefore, it will be assumed that the space referred to in this article is a part of a technical journal like *THE INLAND PRINTER*, or genuine periodical; at least, one which has the confidence of a discriminating public.

Returning to the manufacturer who wisely conducts factory and selling department, we find him, as he says, "using liberal space in a number of good journals." He considers himself an advertiser. Ask him if it "pays" to advertise, he will tell you "Guess not, but our competitors advertise and we have to in self-defense." You will find that he spent a *whole hour* (!) in preparing "copy" for the first paper that got his ad., and proofs of this one were sent to the other papers as "copy" along with a begrudged electrotypes or two. You will find that he felt relieved when the copy was mailed and the space filled. Change? No, indeed! "Keep it standing the year round—just advertise to keep our name before the public."

Think you that this man properly appreciates the opportunity for interesting thousands upon thousands of possible customers whom his salesmen rarely, if ever, see? Yet he is a type of the majority of men who buy space in periodicals, fill it, let it stand and think they are advertisers.

To employ speechless men, hang from their necks a display card, specifying name, business and location and pay their way into the presence of trade and expect it to result in orders for goods, would not be a greater absurdity. The opportunity to develop a business by the proper use of advertising space is simply tremen-

dous, but it is the exception rather than the rule that business men avail themselves of this opportunity.

Were a delegation of employing printers to visit a typefoundry or printing press manufacturer, how attentively they would be shown through the various departments. This and that feature would be explained and nothing would be allowed to interrupt or stand in the way of doing and saying anything calculated to win the favor of these men. If it were known that they would make the round of this and all factories of a similar character once each month or every week, particular pains would be taken to make them familiar with some special exhibit of ingenuity rather than to make a hurried inspection of the entire establishment, as would be natural when receiving the delegation upon a single visit. An educative process would be inaugurated and as much time would be spent upon the inspection of some phase of superiority or advantageous improvement as would be consumed in a run through the whole shop during an unrepeatable visit.

The opportunities for business advancement afforded in this way may be justly compared, as to character, with opportunities afforded by advertising in such space as I have indicated. In the one case they are eagerly grasped; in the other, for the most part, overlooked or neglected.

Cases might be cited in which an owner of space has improved the opportunity and found this way of "talking" to the trade exceedingly profitable. It has taken time and money to do it, of course, but it has been rightly considered as one of the most inexpensive methods to acquaint the people whose trade is desired with facts which develop a preference and fix in the mind points which may be decisive when a purchase is contemplated.

The time will come when all men capable of successfully promoting a business will estimate the opportunities in advertising. Not because the readers of periodicals will at any future time constitute better ground for telling; not that they will be more diligent readers or more ready to receive instruction; but because their eyes will be open and they will read "failure," "loss," "extravagance" all over the faces of their own or other so-called advertisements in journals "in self-defense because our competitors are there," or left without change or other attention just to "keep our name before the public"; and they will read "good investment," "profit" "success" all over the face of real advertisements made interesting and entertaining by the same kind of zeal and energy that would prompt a manufacturer of type or printing presses to entertain possible customers in his factory. A great stride will have been made toward such a consummation when the fact is recognized, first, that methods for interesting and convincing desirable customers through an advertisement vary according to the character of the property to be sold, just as methods vary in personal contact with prospective customers. Also, that it requires a high order of ability, not to say a special

faculty, to apply the varying methods in either of the departments mentioned.

It is not the purpose of this article to suggest or advise as to ways and means for improving advertising opportunities; if it serves to even slightly increase the already awakening interest in the matter discussed, I am sure that "ways and means" will be developed.

Written for THE INLAND PRINTER.

THE POINT SYSTEM IN TYPEFOUNDING.

BY R. COUPLAND HARDING.



OME headway is just beginning to be made in the fundamental idea underlying all labor-saving improvements in typography — that each individual type, having three dimensions, should have each of those dimensions in a recognized proportion to one common standard measure. As one of those who have, in season and out of season, for more than seven years past, advocated a systematic scheme of typometric unity, it is with no little gratification that I see the idea, so long treated by manufacturers as a printer's "fad," coming more and more into practical effect. Since the first article of this series was written, I have received, from two different quarters, prospectus and specimens, anticipating some of the points raised in this paper. Having, however, dealt with them very fully as long ago as the year 1887, I will scarcely be suspected of deriving in any way from these sources my present suggestions, more especially as they are not in either case fully carried into effect. The printer of the next generation will scarcely be able to credit the fact that for four centuries after the invention of movable type, printers were compelled to deal with material adjusted on endless variety of standards, and often to no standard at all; and that at the cost of incalculable drudgery, loss of time, and waste of material, the compositors were compelled to adjust, as accurately as they might, the heterogeneous and incommensurable bodies and "sets" supplied by the typefounder, which might far more easily have been cast at first to a rational scheme of mathematical proportions.

It is true that at the outset a difficulty has to be faced. The first question is: Shall the scheme of proportion be geometrical or arithmetical? The artist, the author, the booklover — all but the practical printer — will answer at once: The geometrical, of course. It is the only perfect scheme. By no other means can a just gradation both of size and proportion be attained.

True, answers the compositor. But do you see what this implies? Type composition is a process of simple addition. The whole of our work consists in the aggregation of units of a definite magnitude. We

have what we call a "measure" — the standard width of our page or columns. It is necessary that these should be to a common and regular standard. Given a geometrical increase in the size of bodies, doubling, say, in every seven steps, and at the same time a uniform proportion of "set," we have absolutely no fixed standard — every page and every column must bear a fractional relation to every other. We can understand a type differing in the proportion of one-half, one-fourth, one-sixth, one-twelfth or any other aliquot part, from its neighbor; we can, with a reasonable proportion of justifiers made to these regular fractions, at once adjust one size to another — but what can we do when the unit of each size differs, say, 12.2462+ per cent from its fellow? Who is to cast a series of leads ascending by geometrical progression, to justify minion with brevier, brevier with bourgeois, and so on? or who could recognize such measures even if supplied? We can understand a brevier running 108 lines to the foot, and have no difficulty in justifying it with a pica which equals seventy-two lines to the foot. But what can we do with a pica 71.271+ and a brevier 113.137+? No one could remember such proportions; no one could make any practical use of them. The very nature of our work demands that we deal with commensurable units, in the simplest possible proportions. On the basis of arithmetical progression, and especially on a duodecimal system, we have this advantage. Geometrical progression at once brings us among the incommensurables.

As the readers of THE INLAND PRINTER are aware, an attempt (the only attempt, so far as I know) was made by a great American firm to introduce a system of geometrical proportions of bodies. It was brought out in 1822, and has had a trial of seventy years. Beautiful as it undoubtedly was in theory, it met with no general acceptance, and has lately been definitely abandoned. I have no doubt that the firm who tried the scheme, and who have invested large sums in borders, etc., engraved and cast to their own special bodies, have suffered loss by their long persistence in a scheme which had so many drawbacks in practical use.

In investigating this subject seven years ago, after collating many tables, the writer found, a little to his surprise, that every systematic scheme now in use, English, American or Continental, was based originally on the national duodecimal standard of the inch and foot, and was a continuation in miniature of the same system. The old scientific measure of the "line" ($\frac{1}{12}$ inch) corresponded with the nonpareil of Fourrier, who, in 1737, devised the first "interchangeable" system — in all essential details precisely the same as the American point system of today. After his death Didot modified it, as regarded the unit of measurement, by adopting the "royal" foot of France, about one-twelfth larger than the English foot, as his standard. This difference of about one-twelfth represents the discrepancy existing to the present time between the foreign "Cicero" (= two-line emerald in English

phraseology, and two-line minionette in American) and "pica." The body is used by English-speaking printers almost exclusively for combination borders. These being nearly all at first of French, and afterward of German origin, were necessarily cast to the standard body for which they were designed.

It may seem late to complain of the standard adopted by the American founders for the point system, but it was a serious mistake to depart from the inch-and-foot national standard. As originally carried out by Marder, Luse & Co., the system was perfect in the first essential — it conformed to a recognized national standard. The vested interest of two large foundries in a nondescript body of pica ultimately prevailed, and an altogether arbitrary and irregular basis of 72.2892 ems to the foot was adopted as the basis. The English point system, as followed by Caslon and the Patent Typefoundry Company, takes seventy-two lines to the foot as its basis; and we have (in the former) a regular duodecimal series from the point, $= \frac{1}{72}$ inch, up to the standard fathom measure $= 72$ inches.

Somebody will probably here correct me: "You forget that the American point, and the German point



TITLE-PAGE DESIGN BY WILL H. BRADLEY.

also, *do* conform to a national standard. They are based upon the great coming international system — the metric scheme, to which inches, feet and yards, degrees, hours and minutes — all effete duodecimal and sexagesimal systems — must soon give way." I have read something to this effect, but it is entirely fallacious. I know that some of the American founders assert that their point system is based on the metric system — everything is tested by "a steel rod 35 centimeters long." (Very likely it is.) I also find the leading German houses claim for *conflicting* standards approximating to the Didot point that they are based upon the meter. With all respect to these gentlemen, I submit that the claim, not in one case only, but in all, is sheer nonsense.

What is the essence of the vaunted metric system? *Not* its unit of measurement, certainly. That is founded on an admittedly erroneous geographic measure. It lies in its consistent use of the one decimal division in all measures of length, superficies and capacity. From the highest to the lowest, all values may be expressed in one series of figures, divided where required by the decimal point. All vulgar fractions, no matter how convenient, have to give way to this method. We must not write $\frac{1}{2}$, but .5. A system of type standards *based on this scheme* must necessarily have a decimal fraction of the meter as its base, and be *divided decimally*. A duodecimal division of the meter would be absurd enough — it would be the old inch and foot in another form. Still more absurd would be the grafting on the beautiful decimal simplicity of the metric system such exceedingly vulgar fractions as $\frac{1}{12}$, $\frac{1}{16}$ and $\frac{1}{32}$. Yet these are the precise relations of three of these "metric" schemes, while the neater fraction $\frac{3}{8}$, on which the Berthold system is founded, is equally foreign to the metric system. In fact, the simple method by which one and all (save Berthold) of these gentlemen seem to have proceeded, has been to lay two totally incongruous scales side by side, mark off the first place at which two divisions appeared to coincide, note the coincidence, and then claim that one measure was *based* on the other!

The fact that such a claim is made, on such inadequate grounds, is proof of the general acknowledgment of my first principle — that the basis of measurement should be an aliquot part of a recognized national standard. Just here is where the American system falls short. And on this ground I doubt its permanence.

As I have already taken up a good deal of space, I must leave the further demonstration of this subject, as well as its specific application to the three dimensions of type, for another article.

PARIS holds two picture shows, or *salons*, every year, in the Palace of Industry and in the old Fine Arts Gallery of the 1889 exhibition. It is generally admitted, the paintings are becoming inferior at every new show. It would be well in the opinion of some critics if both exhibitions opened a section for artistic printing, in the widest sense. It would draw, and help to keep up the declining ability of the brush and the palette.

Written for THE INLAND PRINTER.

BOOKBINDING — CRAZY BOOK-COLLECTING.

BY W. IRVING WAY.



DISGRUNTLED Frenchman, M. Bollioud-Mermet, Secretary to the Academy of Lyons when Louis XV was King, published anonymously, in 1761, a little tract on Bibliomania, which has just been republished in an English dress by Messrs. A. Duprat & Co., New

York. As the author had not the courage of his opinions, perhaps his book hardly deserved the compliment of translation in English, yet it shares with his "Corruption de la Musique Française" the only merit possessed by the whole collection of a quite voluminous writer. Bollioud-Mermet was influenced by the age in which he lived. Born near the close of the Fourteenth Louis' reign he had the hard luck to live at a time when the tastes of his countrymen were controlled by a King's mistresses, and were more or less depraved. The Marquise de Pompadour, with

"Eyes that could melt as the dew,"

died in 1764 — when her successor in the affections of the king, and her rival in Bibliomania, was still a Miss of tender years, and could scarcely read or write in 1771 — while M. Bollioud-Mermet's essay saw the light



BINDING, WITH THE ARMS OF MADAME DE POMPADOUR.

ten years earlier. The three daughters of Louis Quinze, who had come into the world through sanctified passages of generation, were "diligent and well-instructed

princesses" having less influence on their age, and are now "only known apart by the colors of the moroccos employed by Derome." Charles du Fay, a captain in the Guards in the latter part of the seventeenth century, "was fortunately fond of literature," we are told by Mr. Charles I. Elton, and a collector of History and Latin Poetry. To be sure, he knew "little Latin and less Greek," and his object was not so much to gather information as "to set up a museum of literary rarities." In 1725 his catalogue was published and was said to savor "more of bibliomania than scholarship."

Among other collectors of prominence during the first half of the eighteenth century were Count d'Hoym, whose "White Eagle of Poland appears upon no volume that is not among the best of its kind"; Charles d'Orleans, "whose collection of theology has never been surpassed"; and Paul Girardot de Prefond, "a timber-merchant, who fell into an apathetic state on retiring from active business," and was advised by his physician to collect a library. His library became renowned for its "superb bindings." It is these men and others of their ilk against whom Mermet vents his spleen. Not simply because they were not scholars, but because their mania for the best editions induced publishers to vie with each other in the production of beautiful and costly books the acquisition of which was beyond himself. Cochin, Eisen and Gravelot were the illustrators of the Boccaccio in five volumes that came out between 1757 and 1761, and Mermet "turned Philistine and denounced the pursuit in which he could no longer indulge," as the editor of his essay tells us. Very eloquent and very forcible would have been M. Mermet's plea if otherwise directed, but it failed to cool the ardor of a de Pompadour or a Du Barry in the collecting of books. To the latter there was excitement in emulation, and excitement was the breath of life to her. Her library, it is true, was made up mainly of cheap "remainders," but the whole assortment of about one thousand volumes, which had been hastily brought together, was as "hastily bound in rose morocco, elegantly gilt, and stamped with the arms of the noble house of Du Barry." The bill which she "owed her enterprising agent is still in existence," Mr. Lang also tells us, and her royal lover "observed with pride that, though Madame Pompadour had possessed a large library, that of Madame Du Barry was the better selected. Thanks to her new collection, the lady learned to read with fluency, but she never overcame the difficulties of spelling."

So the hoarding of books, even in high places and among the illiterate, is not without its advantages; and the fascinating mania is pursued by the unlearned of today as vigorously and diligently as in the days immediately following the publication of Mermet's denunciation. We call it a "denunciation" because it is much more than a remonstrance. Mermet was bitter, and his bitterness lost its force by reason of

the very extravagance of his language. The men or women who must be at something, better not be turned away from such a harmless mania as that of collecting books they may not read. Whether read or not, they



BINDING, WITH THE ARMS OF LOUIS XV, EXECUTED IN THE PUREST STYLE OF THE EIGHTEENTH CENTURY.

Sides richly ornamented with branches of foliage interlaced and forming compartments in which is the fleur-de-lys.

are not unprofitable possessions. There is much wisdom in the "Book-Buyer's Plea":

"And we all have our friends of the street,
Whom we pass with a nod and a glance;
Tho' 'tis only by chance that we meet,
Yet their smiles our day's pleasures enhance.

"So I've books on my shelf that will nod
And smile, if they but catch my eye;
We pass every day, 'twould be odd
If I didn't smile in reply."

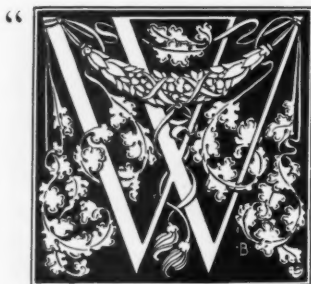
And the finer they are the better our instruction, so that they be not too fine for use. If they are on good paper, with ample (not gaudy and inartistic) margins, and fitting dress, 'tis well. Maioli, and Grolier, and de Thou are known today chiefly because of the beautifully bound books they left behind them. Many very worthy persons of the past, whose present whereabouts is as uncertain as the *neiges d'antan*, live in our memory by virtue of the books they owned. They are numbered with dead centuries, but their books are still with us. A little copy of Smart's Horace, on a fly-leaf of which Chauncey Bulkley, Yale College, wrote his

name in 1814, is on my shelf of old books, but Chauncey Bulkley is only a name. I would love more tenderly still my copy of Foscolo's "Essays on Petrarch" (Murray, 1823), in which Byron has written his name, if the noble lord had given it a respectable dress and posterity an example of his taste in such matters. The Bishop of Winchester did as much for my copy of Spencer, and the book is a choicer possession for it. Why does the Philistine rage against fine bindings? In many cases it is but appropriately housing a beautiful soul. The Japanese gentleman of culture carries his medicine in a delicately wrought and often elaborately finished little cabinet, a gem of art, while the medicine man of the Osages incases his talismanic fetich in a pocket of beadwork slavishly woven by the neat-handed Phyllis of his tribe. Then why should not the collector of books have the choicer gems of his "Sheraton shrine" protected by a dress of redolent crushed levant from the hand of a Cuzin, or a Cobden-Sanderson? La Bruyère's *mot* to the contrary notwithstanding, a case of books bound in good morocco does not "stink like a tannery."

Written for THE INLAND PRINTER.

THE FOLLY OF CHEAP HALF-TONE WORK.

BY S. H. HORGAN.*



"HAT is the trouble with this half-tone cut that it inks up so gray on the press, and yet if color is increased on the rollers it clogs. I have lost a half-day in trying to make it ready." This is the question that most often puzzles the printer. If he will examine the surface of the cut with a magnifying glass he will likely find small holes in the surface of the lines or dots. Or the zinc or copper may contain fine scratches. Then the engraving is not sufficiently deep to obtain proper results in the presswork. It is the result of a "penny-wise and pound-foolish" policy that prevails among photo-engravers and their patrons. It is well to consider it now for the benefit of both parties; for both are to blame for it, and, besides, it is a vital question at the present stage in the photo-engraving business with many concerns.

In the majority of cases, trouble with half-tone cuts is the result of cheap engraving—that is, poor engraving, which is the dearest in the end, besides being never satisfactory.

It has been the bane of the photo-engraving business that it was begun by one who believed in cheap labor. He would take young men to "learn the business," obliging them to give their time for six months

to his service for nothing. After this term of probation was passed they were offered probably a few dollars per week in wages. After longer service, when their age and necessities demanded sufficient to live on, they were dismissed and their places filled by the beginners. Those who went out knew imperfectly but one portion of the business; but they joined with others and started in business in a small way, and did work at prices that were suicidal. Worse than that, they treated their employes as they themselves had been treated, and thus the evil spread and has been perpetuated. The country has been overrun with a horde of "half-baked" photo-engravers. Patrons of these establishments are unable to tell whether their work has the most skillful handling required in each department. They do not know, for instance, that the proof sent with the cut has been skillfully touched up with india ink where the lines were broken or the dots were gone. The cheapness in the prices attracted them, and they should not complain, for their blocks are the result of unskilled and underpaid labor.

These statements will undoubtedly rub some photo-engraving establishments on a very sore spot, but they cannot deny their truth. For their own protection it is time to call a halt in this method of doing business. The workers in the New York photo-engraving establishments have already taken this matter up in earnest. They are meeting weekly, have organized and will not allow a workman to join them who has not at least four years' practical experience in the business. Their purpose is to exact an apprenticeship system of some kind to this business. It is strange that employers have not heretofore insisted on some term of experience at this work as a basis for the amount to be paid for labor.

The business is just now regulating itself in this way: There are in New York at least five concerns, and in Chicago two, who have learned the necessity of skilled workmen in every department of the business. They are settling down to the methods of other lines of trade, and intend keeping good workmen when found, thus keeping up the quality of the work to the highest standard and their reputation as well.

Bank note engraving passed through this same ordeal some years ago. A figure and letter engraver went into partnership to cut steel and cut prices. The result was much inferior work. Good workmanship and good prices prevailed in the end, however, and that business is now entirely in the hands of reliable companies.

Now, if the users of half-tone or other photo-engraving will deal only with concerns that place a high value upon their reputation; then, when ordering a piece of photo-engraving work, if they will send an exhibit of the kind of paper, ink and presswork that is to be used on the job and get the engraver's advice as to a suitable subject before proceeding, they will, by following his advice, obtain a maximum result, for, remember, ours is the

* NOTE.—On another page of this issue Mr. Horgan conducts a department of notes and queries pertaining to process engraving, to which the attention of interested readers is respectfully directed.

art preservative. Here is a strange feature of business human nature that to help cure needs but to be better known. Men will shave, if possible, the small cost of a design and its engraving on a job that will cost hundreds of dollars to print. This will illustrate my meaning: I got up the design for the 13-em square cut ad. of a well-known patent medicine that has appeared in probably ten thousand papers in this country. Feeling the importance of having the best possible design for such a wide circulation, I employed a most skillful draftsman, and his charge was but \$8. When I mentioned this price to the shrewd patent medicine man, he said he could get a design that size for \$5. For the saving of \$3 he was willing to perpetrate a poor design on the public at a cost of thousands of dollars, and it took considerable talking to get him to sacrifice that \$3 for what he admitted was a superior design. In these days of artistic printing it is poor policy not to get the best designing and engraving obtainable.

Now, to the correspondents who want to learn half-tone engraving from books or by mail I can offer but little encouragement. A half-tone cut must pass through so many processes, each containing so much detail, and as most of the steps in photo-engraving are affected by the very variable elements of light, heat and moisture, this adds to the difficulty of laying down rules for all climates and latitudes. Most helpful hints and formulæ can, however, be given and exchanged, and this is the purpose of *THE INLAND PRINTER*.

Written for *THE INLAND PRINTER*.

SOME ITALIAN PRINTERS' MARKS.

NO. III.—BY W. ROBERTS, EDITOR OF THE "BOOKWORM."



ROMINENT among the numerous examples of Italian Printers' Marks in white on a black ground, none are more simple or more carefully drawn than the half a dozen very similar examples which appear in one or other of the books issued by "Georgius de Arrivabensis Mantuanus." This typographer was printing at Venice from 1483 to 1515, sometimes alone and at others in partnership with Bernardinus Bergomensis and Paganinus de Paganinis. He appears to have first started a mark in 1489, in which year he used two sizes, one being the largest of the series. These marks appeared in Caracciolus: "*Ale Landibus Tanctorum*," described by Hain, No. 4,477, and an edition of Virgil's "*Opera*," which, though an uncommon book, is of no critical value. The latter work contains this printer's largest mark, which is curious in having, in the second example of the same year, the initials G. A. A., which Dr. Kristeller thinks may stand for "Georgius Arrivabenus, Arrivabenorum." The mark

here reproduced is the smallest of the series, and appeared in 1496 in Johannes Valensis: "*Summa de regim Vitæ*"; it is the example selected by Rothsoltz for reproduction in his "*Thesaurus*," in 1730, and is described in Hain under No. 7,446. When this



G. de Arrivabensis.

printer died or retired in 1515, his business was continued by Caesar de Arrivabensis Venetianus, who, it may be assumed, was a son of his predecessor, and who continued printing and publishing at Venice up to or about 1527. He used an almost exact copy of one of Georgius' Marks, as may be seen in the example in Diomedes: "*De Metrica Ratione*," 1522, where the initials G. A. occur.

In 1518 he printed an edition of Boccaccio: "*Fiammetta*," which was unknown to Brunet.

Distinctly original is the mark of another Venetian typographer, Simon de Gabis, who is also known under the cognomen of Bevilaqua Papiensis. He was printing at Venice from 1485 to 1518, and his books include several of great rarity and bibliographical interest. His marks were three in number, two of which have nothing of unusual interest, while the third, here reproduced, is one of the prettiest and most striking of the decorative marks used by the Venetian printers in the fifteenth century. It appears in an edition of Ovid's "*Metamorphoses*," 1493, and in Apuleius' "*Asinus aurea*," 1501, with the commentary of Beroaldi — "*qui primus critica ratione tractavit*." In 1496 he published "*Suetonius Tranquillus*," with the commentary of Beroaldi and Sabellici, which when in fine condition is worth £20 to £30.

In describing the mark of Nicolaos Blastos Cretenensis, my friend, Mr. Alfred W. Pollard, says that "the delicate tracery of this design is unsurpassed by any work of the time," and there can be no two opinions on this subject. The general effect of this beautiful mark is very greatly enhanced by the fact that it was printed by Blastos in red ink. It occurs in the Commentary of Simplicius upon Aristotle, which was printed by Calliergos for Blastos in 1499, the lettering of the centerpiece being the publisher's name in Greek: *ΝΙΚΟΛΑΟΥ ΒΛΑΪΤΟΥ*. Blastos had wisdom enough to know that he could not better this mark, for it is the only one he at any time employed.

The first article in this series included an example of one of the several marks used by Philipp Giunta at Florence, and we now reproduce one of the ten found in the books which bear the imprint of Lucas Antonius Giunta, who was at Venice from 1489 to 1536. Many of this distinguished printer's marks were printed in



S. Bevilaqua.

red. From a typographical point of view the books of Lucas Antonius Giunta are imprinted superior to those of Philipp; the former was both a printer and an engraver, and many of the illustrations which appear in the works he issued were executed by him. His

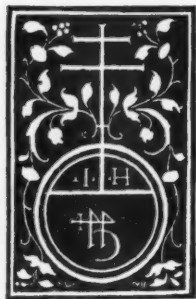


N. Blastos.

mark appeared in two books in 1493, the more notable being an edition of Virgil's works, printed by B. de Zanis. The marks sometimes occur on the title-page, and sometimes at the end of the volumes. The earliest appearance of the example here given is 1494, in Angelus: "Astrolabium Plenum." The mark is a representation of the city of Florence, and a very considerable variation is observable in the minor details of the different examples, which point to

the fact that several artists must have had a fairly free hand in their composition for Giunta. The more effective examples are undoubtedly those printed in red.

Hertzog, or, as he called himself, Johannes Haman de Landoia, is an interesting printer of Venice, where he was exercising the art, chiefly for other printers and publishers, from 1489 to 1501. A large number of Breviaries and Missals were printed by Hertzog for the English market. These books are for the most part extremely rare now. Two or three years ago Mr. Quaritch had a copy of the Sarum Missal, printed by Hertzog at Venice in 1494, the beauty of which was remarkable even in a class of books which come at the very head of the monuments of the early printers. The example in question is printed in red and black, in double columns, and has a very large and beautiful arabesque border occurring five times; it has also several beautiful wood cut initials of large size printed in faint red lines, and some bars of printed music. Another exceedingly fine book printed by this typographer is the Ptolemy of 1496—



Hertzog.

executed for another printer, Regiomontanus—in which are to be found numerous diagrams, and beautiful wood cut initials. The artistic decoration of this book is undoubtedly fine, and there is very little room for doubting that the decoration was carried out by the artist of Sarum Missal just referred to. Hertzog had four marks, two of which were printed in red and two in black. The example here reproduced belongs to the latter section, and is decidedly the most graceful and carefully drawn of the series; it appeared in the year 1496, in the "Expositio" of Antonius de Bitonto. Although far from a thing of beauty, the mark of



L. A. Giunta.

the brothers De Sabio, who were printing in Venice and at Verona from 1516 to 1536, is interesting from its distinctively novel character. It is the only instance in which the extremely unpoetic cabbage has been elevated into the rank of a printer's mark. The letters IO ANT stand for the head of the firm, Johannes Antonius, the five other brothers apparently taking a subordinate position, for on two of their three distinct marks only these initials occur.



I. A. and Fratres de Sabio.

The present writer is unable to offer any explanation of this curious mark, and Bigmore and Wymans' suggestion that the device is a punning one cannot be accepted. The example here reproduced is the largest of the three which these printers employed; it appears to have been used for the first time in 1521 in a work on "Anatomia" by Achillinus. The dragon in this example is replaced in the two smaller marks by a serpent similarly coiled around the stem of the "Brasica" (*sic*).

The mark which brings this series of papers to a close is one of the dozen or thirteen used by Johannes Baptista and Melchoir Sessa, who were printing at Venice from 1489 to 1509 and 1505 to 1535, respectively. The first mark of the elder Sessa was a pretty example of the cross type, in red, which appeared in an edition of the Roman Missal, 1490. The cat-and-mouse example here reproduced occurs for the first time in 1499, in a book entitled "Fior di Vertu," of which there is a copy in the British Museum; it also occurs in an edition of Vallensis published in the same year. Both the Sessas appear to have "favoured" books relating to astrological and mathematical subjects, Melchoir publishing, in 1517, an edition of Hyginus' "Poeticon Astronomicum," which is well known to book collectors, with its numerous large wood cuts of the signs of the zodiac, the planets and the constellations. The marks used by Johannes Baptista and Melchoir Sessa are in every example of the "Katze und Maus" type, badly drawn and rough in execution. A very fine example, probably employed by one or other of the successors of Melchoir Sessa, is reproduced (from the example *penes me*) in the present writer's "Printers' Marks," where it occupies a whole page.



I. B. Segsa.

A STORY is told of a Washington woman who now makes her home in Colorado. With evidently no thought as to the curious sound of the combination if spoken quickly, she has called her oldest child Helen Virginia. Not long ago, upon a visit to Denver, she proudly brought her young daughter in to see an old friend. "What have you called your daughter?" queried the visitor. "Helen Virginia," was the complacent reply of the mother. "Ah, and what do you call her in Colorado?" was the rather unexpected response.

Written for THE INLAND PRINTER.

THE PROOFROOM.

BY F. HORACE TEALL.



COMMONLY acknowledged theoretically, the relative importance of good proofreading is often practically unrecognized. Doubtless few of those who employ readers will assent to this averment, and the reason for their non-assent is also the basis of the assertion.

Usually the proofroom is under the authority of a general foreman or superintendent, often not a good proofreader himself, and who must necessarily devote most of his time to other matters. If the foreman is really competent to read proof, he will manage to secure and keep a force of good readers with less trouble than those have who are not so well fitted to judge the work done.

When good work is to be done—and where is the man who avowedly does not desire good work?—accomplished workmen are required, not properly in any one department alone, but all through; and perhaps this fact is partly responsible for the notion, not uncommon, but in some instances erroneous and costly, that almost any intelligent person can read proof.

Few people realize fully the accomplishment and acuteness of perception necessary for the best proofreading. He is the best reader who, in addition to mechanical experience and accuracy, has a comprehensive education and can apply it practically. Of course, we cannot expect our reader to know absolutely everything, but he should at least know enough to suspect error when there is evident occasion for suspicion, and challenge it for the author's attention when that is possible. He should have general information sufficient to enable him to correct absolute error when he cannot refer the matter to author or editor—a contingency frequently arising in newspaper-work.

Above all, the thoroughly accomplished proofreader will know enough not to make changes in what is written when he has no right to do so. He will often know that what is written cannot be right, and yet will have sense enough not to alter it without authorization. He will also have sense enough to assume a certain amount of authority on proper occasion, as in the case of an evident slip in the copy of work that has a set form. A good example is work like the definitions of verbs in the "Century Dictionary." In these definitions the word *to* is used only with the first clause. The good proofreader will have the word omitted even if it does happen to be in the copy, notwithstanding the strictest orders to follow copy; in fact, this is so plain a case that a very good compositor even would not set the word in the wrong place. Another forcible instance comes to hand at the

moment of writing, in a letter written by a New York proofreader, who mentions *Assemblyman* Amos J. Cummings. Mr. Cummings never was an assemblyman. He is a *congressman*, and chairman of one of the important Congress committees; moreover, he is one of our old-time New York compositors. When he was an editor on a New York paper another present congressman was reporting Brooklyn news for the same paper. Almost every Brooklyn item sent in at that time had, in the writing, parallel streets reported as crossing, or cross-streets as being parallel; and these errors were frequently corrected in the proofroom.

The proofreader who can and does make such corrections is much better for such work than one who merely catches typographical errors, even if he sometimes allows a wrong letter to pass in reading. Certainly a New York reader, especially a union man, should know better than to write of *Assemblyman* Cummings; and it would be well for all proofreaders to be sufficiently up in current affairs to correct the error, though it would not be fair to insist upon such correction as part of the reader's qualification.

The present difficulty will never cease until the money value of good proofreading is better recognized than it ever has been. At least one union in this country has always made a maximum weekly scale, and insisted upon classing readers with all other hands, at the same wages. Employers should insist upon paying as much over the union scale as they choose, and will always find it conducive to their interest to pay liberally for proofreading and demand first-class work.

If anyone is fortunate enough to have a first-class proofreader in his employ, he will be foolish to let that reader go, if money—within reasonable bounds—will keep him. Fifty men may try to fill the place and fail before another really competent man is found.

A large proofroom should have its own foreman—not merely a head reader, but one actually in authority, just as any foreman should be, and with higher pay than the other readers have, and also with the chief responsibility. The room must, of course, be subject to the general foreman with regard to many details, whether it has a separate foreman or not; but, whoever is in charge, the readers should not be too much restricted in small, formal matters. An extreme instance that will illustrate practically what is meant by this arose through strict orders not to change anything from copy, too literally obeyed. A letter was missing from a word always spelled the one way, and the reader queried its insertion. He was an ordinarily good reader, too, who certainly had not the natural habit of doing anything stupid.

Undoubtedly better work will be turned out where there is no possibility of such queries being made, for the necessity of making them, under orders, imposes upon the reader an unfair burden of useless watchfulness that inevitably rivets his attention where it is not needed, and draws it away from matters that demand the utmost care.



JULY FOURTH.

Copper half-tone by
SANDERS ENGRAVING COMPANY,
400 and 402 N. Third street,
St. Louis, Missouri.



JULY FIFTH.

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A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

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THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one cent stamps are preferred.

FOREIGN SUBSCRIPTIONS.—To countries within the postal union, postage prepaid, two dollars and ninety-six cents, or twelve shillings, per annum, in advance. Make *foreign* money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted.

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Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers throughout the United States and Canada.

Patrons of this journal will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. MCCOV, 54 Farringdon Road, London, England.
ALEX. COWAN & SONS (LIMITED), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany. An den selben sind auch alle Anfragen und Aufträge Insertion betreffend zu richten.

AN UNPROFITABLE CONTENTION.

THE INLAND PRINTER has been taken to task by one or two irresponsible writers for its position in regard to the unfortunate struggle now being waged between the International Typographical Union and the International Printing Pressmen's Union. An examination of the pages of this publication since its establishment to the present time, will convince any fair-minded reader that THE INLAND PRINTER has at all times and under all circumstances been the true and disinterested friend of the printer, compositor and pressman alike. True, there have been times when prejudice had largely taken the place of judgment, and

when we have felt called upon to use pretty strong language to remind certain persons that their conduct was not calculated to serve the best interests of the craft. Time, which rights all things, has invariably justified the position we have taken in such emergencies.

We have no hesitation now in saying that the present contention carried on between the international organizations representing the pressmen and compositors, is one of those cases which cannot be prolonged without exciting the suspicion that prejudice has again supplanted reason, or that personal spite is a stronger incentive with some persons than the interests of the organizations which they represent. Search where we may, we fail to discover any good reason for prolonging the strife.

An extended acquaintance with compositors and pressmen enables us to form a pretty accurate opinion as to how the membership at large regard these internal struggles. If left to a popular vote of both organizations, there is no question but that the verdict would be overwhelmingly in favor of a policy of friendly coöperation between the two unions. Can any of our critics show cause why we should advocate a continuance of animosity and ill-feeling?

RIGHTFUL PUBLICATION OF INJURIOUS MATTER.

NEWSPAPER publishers are considering very earnestly the problems of the libel law. Anxious like all good citizens to defend private rights, they believe that too zealous a regard for such rights leaves them open to the attacks of adventurers. Editors who have reason to believe that libel suits are instituted against them for purposes of blackmail should remember that malice is a necessary ingredient in slander and libel, and the declaration usually, though it is not necessary, charges the utterance or publication to have been malicious; but the word as thus used must be understood in its legal signification, for though, in its common acceptance, malice means ill will against a person, in its legal sense it means a wrongful act, done intentionally, without just cause or excuse; and, therefore, every utterance or publication, having the other qualities of slander or libel, if it be willful and unauthorized, is, in law, malicious. The term, privileged communication, comprehends all cases of communications made in good faith, in performance of a duty, or with a fair and reasonable purpose of protecting the interest of the party using the words. Hence, any evidence which shows a rightful occasion, and an authorized motive, removes the legal presumption of malice and constitutes a defense on the ground of privileged communications. The cases of privileged communications may be consequently arranged under three classes, in which it will be found that the elements of right and duty sometimes exist separately, and sometimes blended together.

Where a communication is required by the interest of the persons to whom it is made, and is reasonably called for, or warranted, by the relation in which the

person making it stands to him ; and still more, when the matter concerns the common interest of both ; the matter is privileged. Of this nature are the cases, when the creditor in a continuing guaranty, having been requested by the surety to inform him of any defaults, communicated to him, and even in very opprobrious terms, information of dishonest dealings in the principal debtor ; and where a party addressed a principal in regard to his agent's improper management of his affairs, the party himself also having an interest in the affair referred to ; and where a communication was made by an agent to his principal in regard to the conduct of a third person connected with the business of the agency, and not going beyond it ; and where a warning of the insolvency of another is given confidentially to a friend, or in answer to an inquiry. But the party informed must have some specific right to know ; and hence, where an agent of an association of merchants who had formed themselves into such association with a view to ascertain the pecuniary condition of trades elsewhere—the customers of some of them—furnished a report, by a privately printed sheet, to all the members of the association, irrespective of the question whether they had an interest in the standing of such trades, it was held not privileged.

It seems to be established that a fair, candid and accurate report in the newspapers, in good faith, of the proceedings in a public court of justice, is not a libel ; but the soundness of this principle has, in some cases, been doubted, and it is certainly to be applied with caution and strictness, and it is not applicable to a proceeding before a justice by way of preliminary inquiry. A report of legal proceedings, to be justifiable, must be fair, candid and true ; a garbled or discolored account or one mixed up with comments or insinuations, or with a heading, which in effect render the publication a vehicle for slander, is not justifiable ; and it must be full and impartial ; for an *ex parte* account, as of the statement made by counsel of a party's conduct, is not privileged ; and a plea of this privilege which alleges that the matter is "in substance" a true account, is bad on demurrer, for the report should be true and accurate in all respects. And, certainly, an editor is not at liberty to publish everything that is said in the course of a trial in a court of justice ; he may publish a history of the trial, but is not at liberty to publish observations made by counsel injurious to the character of individuals ; for though such observations, as made by counsel in court, would be privileged, the publication of them in the papers would not be ; and if blasphemous or indecent matter be brought out on a trial, the publication of it in the newspapers would be indictable.

Literary criticism is also privileged from the character of libel. Every man who publishes a book commits himself to the judgment of the public, and anyone may comment on his performance. Criticisms, however, ridiculing upon books, or upon authors in

respect to their books, are not libels ; but attacks upon the moral character of the writer, or upon his character, unconnected with his authorship, under the pretext of literary criticism, are not protected. And where a book, or other writing, upon a professional subject, is published—though fair, reasonable and temperate criticisms, even expressed through the medium of ridicule, are allowable—remarks intended, unfairly and malignantly, to injure the writer in his profession, by imputing ignorance of its principles, would be actionable. The editor of a public newspaper may fairly and candidly comment on any place or species of public entertainment ; but it must be done fairly and without malice or view to injure or prejudice the proprietor in the eyes of the public. If so done, however severe the censure, the justice of it screens the editor from legal animadversion ; but if it can be proved that the comment is unjust, is malevolent, or exceeding the bounds of fair opinion, it is a libel. And if it attacks the personal character of the exhibitor, it is libellous.

In an indictment for a libel, the malice, or malicious intent, required, is legal malice ; which does not consist in personal hatred and ill will, but is the willful doing of an unlawful act. And the truth, of itself, is not a defense, and cannot be given in evidence ; although the truth of the words is no justification in a criminal prosecution for a libel, yet the defendant may repel the charge by proving that the publication was for a justifiable purpose, and not malicious, nor with the intent to defame any man.

ECONOMY THAT DOES NOT ECONOMIZE.

WE are in receipt of a communication from a correspondent in Cleveland, Ohio, complaining of the harsh treatment accorded their employés by a well-known firm of printers of that city. It is but a repetition of the pretty thoroughly exploded theory still adhered to by a few employers, which leads to the delusion that every cut in the pay roll represents just so much profit to the firm interested. The only singular feature of this case is that an intelligent business man can be found in this age of widely diffused economic knowledge who believes that constant reductions of wages will increase the efficiency of his employés or add to the size of his bank account. A widespread business depression, such as we are now experiencing, is unquestionably a matter of the most serious moment to employers generally, but the doubtful expediency of recklessly cutting wages and cutting prices (and the cutting in both instances generally go hand in hand), will hardly prove a panacea for the ills confronting us.

An agreeable contrast to the narrow policy of the Cleveland firm is furnished by the conduct of the employing job printers of Chicago, who in a recently held conference concluded substantially that a cut in the wages of their employés, which went directly to the customer, would not add materially to the prosperity of the printing trade. This is the case in a

nutshell, and had employers of mechanics and laborers throughout the United States recognized the same principle, it is doubtful if the business depression would have become so general and disastrous as is indicated by the present condition of affairs.

UNDER the management of Mr. J. C. Oswald, THE INLAND PRINTER has established an eastern office in the Clark building, corner of Ann street and Park Row, New York. The increasing favor with which THE INLAND PRINTER is being received by advertisers and subscribers has made this extension of its facilities to serve its patrons necessary. Mr. Oswald, who has had a wide and practical experience in the printing and newspaper business, extends a cordial invitation to present or prospective patrons to visit him. He will be pleased to wait upon anyone desiring to furnish information regarding new machinery or methods pertaining to the trade.

LOGIC is certainly on the side of Typographical Union No. 16 in its effort to make a distinct line of demarkation between union and non-union offices. It is manifestly unfair for the typographical union to curtail the selection of employes by one employer and to give his competitor full latitude in that regard. It is a principle which THE INLAND PRINTER has always contended for, and with which every fair-minded person will coincide, that the employing printer who pays the union scale throughout should not have "mixed" offices as competitors.

IN another column of THE INLAND PRINTER the reader will find the first of a series of articles by Mr. W. Irving Way on the Binding of Books. It is not proposed to treat the subject exhaustively, but to touch upon its several sides in such wise as a layman may, and to accompany the articles with reproductions of examples, some of which are historical, some new, and all of which it is hoped may prove illustrative in themselves, as well as informing to our readers.

A BOOK that is issued in illuminated or pictorial wrappers when permanently bound should have such wrappers bound in as part of the book, and the wise collector sees that this is done. It therefore occurs to us to suggest to our subscribers the desirability of preserving THE INLAND PRINTER covers in as clean and perfect condition as possible, as without them the volumes bound will be neither as interesting nor as valuable as with them.

WE beg to call the attention of advertisement writers and compositors to the time allowed on the Evelyn Tint Block contest. The announcement of the contest will be found in the editorial columns of the June issue. Every printer should make an effort to take a front rank in these trials of skill.

BY the time the July issue of THE INLAND PRINTER is in the hands of readers the sixth annual convention of the International Printing Pressman's Union will be a matter of history. At the present time of writing, previous to the convention, there is a very general feeling that the caustic of experience has induced a more tolerant feeling between the organizations, and that overtures of peace will be made and accepted.

Written for THE INLAND PRINTER.

AMERICAN TYPOGRAPHICAL MAKE-READY.

NO. XV.—BY WILLIAM J. KELLY.*

SO much more could be added to the list of "useful hints" which appeared in the preceding chapter, but which must now be curtailed to the limits of this essay, that I feel loth to omit the following few words as a prerequisite to success in making ready.

TEST THE MAKE-UP AND REGISTRY OF FORMS.—Before proceeding to make ready a form of book pages, or a form that is to be worked and turned or backed by another, the pressman should run up an impression on a sheet of the paper for the job—first adjusting his gauges to the margins allowed for—then turn the sheet and back it up. In this way he will be able to know whether the form has been imposed correctly; that the furniture is of proper size between the pages; that the lock-up is uniform and straight, and that good register is assured. This precaution is also necessary where illustrations appear in a different color than the text; plain or fancy colored border pages backing each other; titles, etc.; and all work to be printed in two or more colors. In all cases where forms of several colors are sent to press, let the pressman run through a sufficient number of "register sheets," with which to try the register of each color, before lifting the form from the press, which should be at the conclusion of the run-off of the first color. When register has been struck—and *this is imperative at the beginning of a job*—the guides, and all auxiliaries thereto, must be left undisturbed until the form has been run off. I have known of so many exceptions to this injunction that I deem it of the greatest importance to impress it upon the mind of the reader.

COMPOSITION ROLLERS.

The roller is the great indispensable to printing. It is as the prepared bow to the violin, whose magic touch sets all in unison. It follows, therefore, that if the roller is so important an adjunct to the printing press, it should be a good one, and be wisely treated, both in press and out of it. Indeed, it is not economy to have any other than the best. Of what use can it be to have skilled pressmen, exact machines and faultless material coupled with inferior rollers? None whatever. The composition now used in some rollers may

*NOTE.—On another page of this issue Mr. Kelly conducts a department of questions and answers, experience and practical detail. Pressmen and others interested in presswork will find in this department a congenial corner for the ventilation of theories and exchange of helpful advice.

cost a few cents a pound more than that used in making inferior rollers; but it is saving time, wages and money to get the former, besides adding to the merit of the presswork thereby. In short, it pays to get the very best rollers to be had; indeed, I consider it a loss to an office, in various ways, to have anything else.

OLD AND NEW KINDS OF COMPOSITION.

The rollers of the early printers, and also of many of the printers of today, are known as "glue and molasses" rollers; and to give due credit to the merits of these rollers it is but just to add that there are no better working rollers made today from any other combination of materials. Under seasonable conditions they possess every qualification necessary to first-class printing, distributing and imparting finely the most exacting grades of ink, where others have failed. But glue and molasses rollers are hard to keep in proper condition, as by exposure they dry up and shrink from their normal circumference. Perhaps this is due, in our time at least, to the difficulty of procuring pure molasses or properly prepared glue: the former being heavily impregnated with glucose, and the latter adulterated with low grade gelatines, which dry up more rapidly than desirable.

Several years ago a noted English printing firm discovered that glycerine could be utilized with the old style composition and had printing rollers made with this low grade fat. This article of composition was found to suit all kinds of weather except that charged with moisture. It maintained its size and surface; did not dry hard and dead, and suited almost equally well in summer and winter, although it is now considered best to have rollers made of different formulæ for these two extreme seasons. Humidity is the great enemy of this composition, and while it does not shrink perceptibly in dry weather it is notably a fact that it will gain in weight in a humid atmosphere.

THE CARE OF ROLLERS.

A glue and molasses roller can be kept in good working condition for a long time if the face is evenly covered with any common grade of black ink, reduced with sperm or lard oil, and placed in a close-fitting box. Sawdust, or a piece of sponge, slightly dampened and placed in the bottom of the box will add to their freshness. I have maintained the good working qualities of small and large sized glue and molasses rollers for over twelve months by this treatment, although I have read about other men's failures with a similar treatment. It is unwise to be diverted from feasible benefits by the failure of anyone. Therefore, I say, examine for yourself, for it is the secret of all success.

Glycerine composition rollers can be kept handy for use by being kept in a dry vault or room—darkness will add to their good condition in such a place. Rollers should be hung a few feet from the floor, and if they are too full of moisture to distribute or cover on the press they should be hung as near to the ceiling as convenient, the face of the roller having previously

been cleanly washed off with *benzine*. Where the rollers are to stand in the press for hours or the night, they should not be washed up until the time for use—the ink, if black, being allowed to remain on them until that time: the ink helps to protect the roller from the action of moisture. The *ends* of the roller may be advantageously covered with a little machine oil during the interval not in use.

WASHING ROLLERS.

It is a truth that more rollers are ruined by careless washing than by use in printing. I have seen rollers that would be the envy of any good pressman handed over to the careless mercy of the feed-boy at quitting time, who dosed them with benzine and fondled them down with a dirty rag soaked in equally dirty water, and then stood them up against a wall ready to be put into the press in the morning with all their imperfections of dry ink, etc. I have also seen other rollers suspended across big lye troughs and the very life rubbed out of them with the strongest lye; then they were left to lean against any handy support so that the water could run off them during the night. Surely this is not the teaching of a workman, nor can the boy be blamed when a better example is withheld.

When rollers are to be washed let there be a feeling of practical responsibility about how the operation is to be performed. Remember their utility and how near they play a part to your own advancement as a skillful workman. Good rollers will do good work in the hands of an ordinary man; but a skillful pressman cannot do good work with inferior rollers. No pressman should be above exercising diligent care over all his composition rollers; and no foreman of a pressroom discharges his duties as such who does not keep close watch on the condition of the rollers made use of by the workmen under him. For washing off rollers I recommend turpentine, astral oil, coal oil, or moderately weak lye made from potash, the latter to be quickly and dryly sponged off the roller with clean water. The lye should be only strong enough to slightly smart the tongue. Concentrated lye should never be used, as it eats out the valuable properties of the composition; and benzine should be used seldom and sparingly, as its quick evaporative power tends to dry out and crack the face of the roller.

SETTING THE ROLLERS.

Defective setting also injures rollers nearly as much as ordinary wear, either by running them down unevenly through excessive friction or tearing the face off them when passing over the form. The ends, too, are worn down so that they are made unavailable when a full form is to be inked. New form rollers should be set so as to touch the form and the metal distributors *very lightly*. That is, they should be about *equally divided in their pressure on these*, and to simply kiss, as it were, these respective points of contact. Do not be guided by the height of the ink table, as this has

directly to do with the distributing and feed rollers. Set the latter rollers to conform to the table, so that they will not be too low and thereby become broken at the ends through violent contact with the mechanical movement of the table. The ink fountain is the pressman's color brush, and with it he marks failure or success on his productions. Instructions regarding the setting of the ink fountain will be found in a former chapter, and should be adhered to.

Hard or fairly seasoned rollers may be set up somewhat stronger than new ones; but they must not be allowed to *drag* on the form nor heat up and bind on the metal distributors, as failure to observe this duty will cause the rollers to fill up the face of the form.

When rollers are changed from one socket to another let them be reset, as is done in the first case. I am sorry to say that I have seen workmen who, when making such changes, have taken it for granted that the rollers were the same size and proceeded with their work as if no detriment was possible from their act. No pressman should ever trust to such guesswork, if he desires to produce meritorious presswork, for there are but few things more deceptive to the sight than the true circumference or the accuracy of the face of a composition printing press roller. In my own experience I have very rarely found two rollers of equal circumference belonging to the same press; and I believe I am safe in the averment that this statement will coincide with the experience of all observing fellow pressmen.

(To be continued.)

Written for THE INLAND PRINTER.

LOW PRICES FOR ELECTROTYPING.

BY A. L. BARR.*

FOR some time past a general cry has gone out about the decrease in prices and profits from the once lucrative arts of electrotyping and stereotyping. A few years ago they were considered remunerative businesses, but today it appears that the electrotype or stereotype foundry that is paying expenses and a *fair* interest on the investment is envied by the trade.

Why this change? Why these low prices? Why all these boys instead of experienced men? Is anyone benefited by the change? I wish to call the attention of the trade generally as well as the customer to the folly of the low prices now prevailing, and to prove that it is much more expensive to the founder as well as to the advertiser to be ensnared into the *cheap cut idea* now so prevalent. In the first place, when the average job printer gets a "job" he will go to all the different foundries and get their prices, and after spending half a day's time running from one to another, discovers that John Doe is 15 cents cheaper than Richard Doe. The result is that John Doe gets the job, which is then handed to some of the many boys in the shop, and they make the cut, which, on

inspection, will correspond in every particular with the price charged for it.

When it is returned to the printer it takes him twice as long to make it ready as it would if properly made. He has to use a better quality of ink than he would have had to do had he gone to a foundry known as a first-class establishment, and paid a good fair price for the cut. After the job is completed the customer looks at it and unwillingly pays the price agreed on.

Now, would it not have been better for the printer to have paid out a few cents more for his cut, and thereby changed that dissatisfied look to an expression of approval?

And, on the other hand, would not the customer have gained better results and have had better success had he paid a fair price and openly emphasized the fact that he wanted nothing but first-class work.

In the next place, look over some of the daily papers and see the many gray looking cuts that are hardly discernible after a few editions have been printed off. Does this pay the advertiser? Living as we do in what we might call the electric age, this generation has come to such a degree of rapidity that the casual reader of a paper of today does not take the time to scrutinize it to see what is advertised that he *might* purchase, but it is the clear-cut, attractive ad. that catches his eye, and, first through curiosity and next through interest, he is fully engrossed and in a few minutes the clear-cut ad. has caused him to digest the full article, and probably produces the desired effect, namely, secure his correspondence with the advertiser or personal inspection of the thing advertised.

If such be the case (and it can hardly be questioned) where shall we place the credit for the result? To the paper? No. Why? For the reason that the many other ads. displayed at the same time were not noticed. It should be credited directly to the clear-cut electrotype, nothing else. It would seem that not only the small foundries, but some of our best companies have cast aside all their former pride in turning out good cuts, and are aiming at the one subjective idea of getting out cheap work. They have gradually displaced their expert workmen, until it is no uncommon thing to go into a foundry and see ten or fifteen boys and only two or three men where a few years ago it was just the reverse. If you ask them why they sacrifice their reputation in this way, they will tell you that they were forced to it by their customers demanding cheap work. This is not altogether true, but I will admit that it has much to do with it. The time has come when the printer begins to realize that a cheap electrotype is dear at any price, and that the few cents saved on a cut is doubly lost in getting it ready for the press, the enforced use of expensive inks, and finally, the general bad tone of the job.

Now is the time for the better class of electrotype and stereotype founders of the country to make a

* NOTE.—The attention of the reader is directed to the department of electrotyping and stereotyping conducted by Mr. Barr on another page of this issue.—ED.



MOLLIE FULLER.

Half-tone engraving by
BLOMGREN BROTHERS & CO.,
175 Monroe street,
Chicago.

See advertisement elsewhere.

change. Let the cheap, shoddy work go, and do nothing but first-class work at good fair prices. It may be a little hard to make so sudden a change in prices, but by changing your work to correspond with the prices charged, you will in a short time have the cream of the trade. Every workman knows that this cheap class of work is a fraud, and that it will not print as it should nor will it last any length of time, and in the end is the most expensive to the customer. Drop your idea of doing a big business for the sake of display. You know full well it is unsatisfactory to yourself and your customer. You say you would like to quit it; why not do so now? Your competitor is as anxious as you are for the change; and if he is not, send him all the cheap jobs and he will have the sheriff's notice on his door in less than a year, as he will make nothing on them and will have no time for the better class of work nor money to enlarge his capacity. You will always get the majority of the best trade if you make up your mind to do only first-class work. Be certain that it is perfect before it leaves the shop, and your trade will increase tenfold at prices to correspond to the work, for the customer will be quick to realize the difference between your good work and your competitor's cheap work.

There are many firms in this country today that would be better off if their machinery was standing idle, and there are firms that are well equipped to make their business a success, but they have gradually cut down the standard of their work until it does not compare favorably with the commonest "Jim Crow" shop of the side street.

To these and others I respectfully make this plea for better work, and for the better prices the sequence of such work.

Let the "Cheap John" crowd go to the side-street shop. Raise your standard of work, elevate your field of trade, look only to the men who know what they want and are willing to pay the price of good work, and the rest is a sequence. Your business may not look quite so grand and you may not make quite so big a show to your next-door neighbor, but your purse will swell as it never would by doing the other class of work, and you can pay your smaller number of expert workmen a price which will not greatly exceed the gross amount formerly paid to your recent army of boys and cheap workmen. You will become satisfied with your business and your customers will be satisfied with you, and the natural result will be that success will crown your enterprise and adherence to the motto, "Not how cheap, but how well!"

IN one of the smaller cities of New England there was an Episcopal Church, which had two mission chapels, commonly known as the East End Mission and the North End Mission, from the parts of the city where they were respectively located. One day the rector gave out the notices, in his most distinguished, high-church tone, as follows: "There will be a service at the North End Mission at 3 o'clock, and at the East End at 5. Children will be baptized at both ends."

Written for THE INLAND PRINTER.

BOOKS, AUTHORS AND KINDRED SUBJECTS.

BY IRVING.

MESSRS. J. M. DENT & CO., of London, already deserved the thanks of all lovers of good books, but our debt of gratitude is further increased by the publication of the Temple Shakespeare. Many publishers have tried their hand at something which should be in portable form, and at the same time possess the other essentials to good bookmaking, such as good paper, typographical excellence, appropriate binding, and careful editing; but in these particulars Messrs. Dent & Co. have approached nearest to perfection. If the text is all that can be desired, the works of Shakespeare are in little need of elaborate and impertinent annotation. As the text in the present edition is that of the "Globe" edition, amended from the latest "Cambridge" edition, Mr. Israel Gollancz confines his editorial labors to a preface, giving date of composition, source of plot and scene of action; brief notes elucidating difficult words and passages; and a Glossary. Each play is in a volume by itself, carefully printed in black and red on handmade paper, with title-page designed by Walter Crane, a frontispiece, and limp cloth cover. The first volume, containing "The Tempest," is a model of cheapness, neatness and utility.

It is generally reserved to an artist's friends to caricature him who delights to hold others up to ridicule, but Mr. Aubrey Beardsley, with a sense of humor rare in one of his tender years, has outwitted his enemies (miscalled "friends") by sitting to



himself first, and we reproduce his effort for the edification of our readers, with thanks to the publishers of the *Chap-Book* for permission granted unasked.

THE paragraphs are having fun at somebody's expense by quoting a remark of an English writer on provincialism and culture in America in a late number of Jerome K. Jerome's *To-Day*. The cultured writer in question says, among other things: "In America, where they prate of culture, there is not a living soul with as much culture as Andrew Lang has in his little finger." What has Mr. Lang been doing now to deserve such a fling? He's writing to the *Cosmopolitan* that he is "tempted to invent some new books and to review them, in the dearth of anything to talk about. Mr. Saintsbury's 'History of Scholasticism' I can strongly recommend, but I doubt if he has begun it yet. 'The Pilchard Fishers,' a romance by Mr. Edmund Gosse, will interest you, I am certain, when it is published. My own novel, 'A Child of Many Prayers,' fascinates me, but there is not a line of it on paper." One finds nothing in his "Rally of Fugitive Rhymes, Ban and Arriere Ban," to give offense, but much to edify and amuse. He must

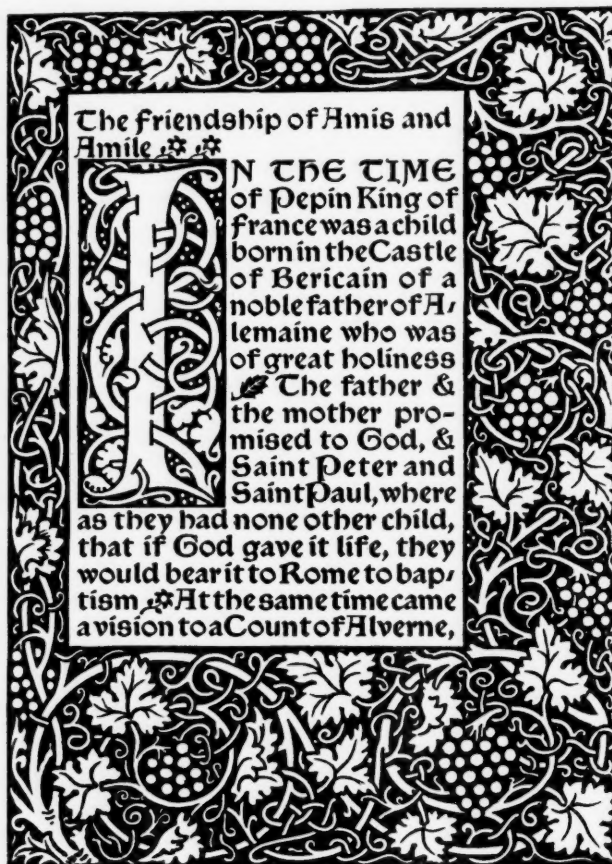
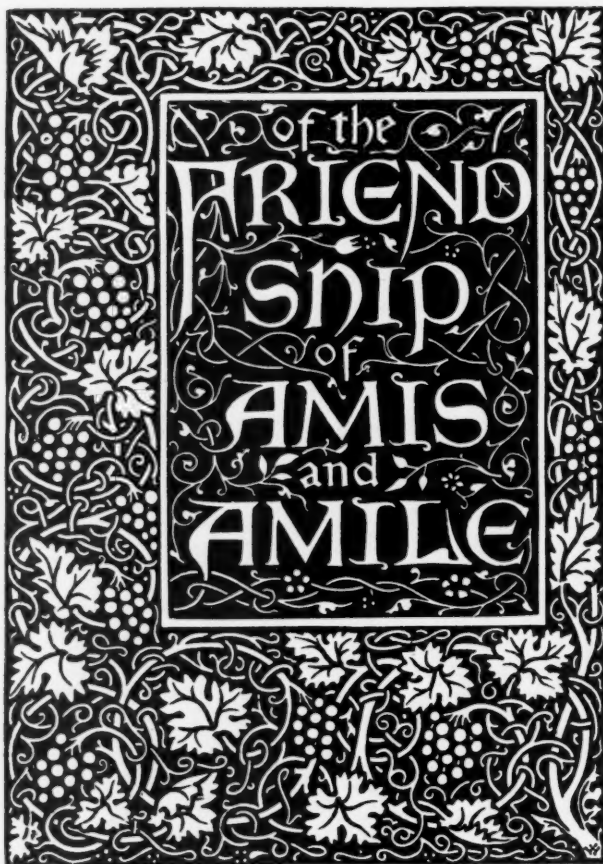
have been in good humor when he compiled it, better than when he first indited his lines "To Robert Louis Stevenson," one stanza of which he does not care to recall from its banishment. It is, therefore, reprinted here that the diligent reader who cares to do so may write it in his book :

"Faith, they may steal *me*, wi' ma will,
And, ken'd I ony Fairy hill,
I'd lay me down there, snod and still,
Their land to win,
For, man, I've maistly had my fill
O' this world's din."

These lines originally appeared at the close of the "Dedication" of "Kirk's Secret Commonwealth of Elves, Fauns and Fairies" (Nutt 1893).

Abroad," prepared for the Northern Trust Company Bank, of Chicago, and "Ideal Business Literature," designed for issuance to their own customers, whom they ever hold in affectionate remembrance. This latter pamphlet is "on tap," and may be had by anyone who cares to "press the button."

THOSE progressive collegiate publishers, Messrs. Stone & Kimball, propose to have a literary organ of their own — something that in its tasteful and simple outlines may give a clue to the character of their books, and serve as a convenient means of offsetting advertising bills. The *Chap-Book*, a semi-monthly review of current literature, is what they call their slender periodical, which, by the way, is printed in black and red on a most excellent paper; and at its modest price of \$1



"A MISS is as good as a mile," is a proverb one will hunt Bartlett in vain for: We give the origin of the proverb in the accompanying cuts from a late Kelmscott Press book, and we give somewhat more which we trust may not come amiss to our readers.

It is always pleasant to note an exchange of amenities between persons of distinction, so it was with particular pleasure that we read in the *Chicago Record* of May 25, in that column over which Mr. Eugene Field presides, some complimentary comments on his old friend, Mr. Medill, of the *Tribune*. The very next days' issue of the *Tribune* gave a surprise to its readers by reprinting in its poet's corner a scrap of Mr. Field's verse duly accredited to its author. This promptness and magnanimity on the part of the *Tribune's* editor is as praiseworthy as it is unusual, and we do not propose to let it pass unnoticed.

It is not often that the reader will find in this column a reference to the work of The Henry O. Shepard Company. So it is with pardonable pride, we trust, that we make reference now to two little pictorial pamphlets recently issued which may be taken as fairly representative of the character of the work done at their press. These pamphlets are "Traveling

per year, or 5 cents per issue, must commend itself to all lovers of good books. The first issue contains a signed review, by Bliss Carman, of the "Poems" of Francis Thompson, which denies to that erratic genius merit of every description except a modicum of imagination, and this imagination "has never had its hair cut." The second issue contains a scrap of verse (unsigned), entitled "The Yellow Bookmaker," which has to do with the decorative eccentricities of Mr. Aubrey Beardsley. Here's wishing a success to you, Messrs. Stone & Kimball, and to your dudish competitors of the baked-beans-burg.

OF quite a different character from the *Chap-Book* is another periodical, of which one should like to write many pleasant words of encouragement and praise, the *Studio*, an illustrated magazine of fine and applied art, now in its second year. We wish this publication were American instead of English, but it could not be so good if it were, because then its scope and field of usefulness must be narrower. The *Studio* is even now but indifferently known in America, and yet there is nothing approaching it in its particular line in the English language. In its special province it has no superior, if it is equaled, in any language. Beginning with the April number, some new features

were introduced, among them being an auto-lithograph, "Gants de Suède," by J. McNeill Whistler. It is the intention of the publishers to keep up these artistic supplements. In the number referred to, there are two notes on lithography, a paper on the late Albert Moore, another on suppression and modification in photography, and still another on the study of the lemon tree by Sir Frederick Leighton, President of the Royal Academy, to enumerate only a portion of the contents.

AN aggrieved writer sends this plaint to a New York paper: "Six years ago I wrote an article on the education of women for a New York magazine, which was accepted. This year my request to be allowed to see my article again was granted, and on reading it over I found it so absolutely behind the times—changes in regard to women have been going on so rapidly—that I have been obliged to write it completely over again. I have now returned my manuscript to the editor, with the request that he forward it to me *every six years*, in order that I may keep it up to a decent standard of timeliness!" In this connection we are tempted to print the following "literary parable," contributed by Miss Harriet Cushman Wilkie to the *Writer*:

A LITERARY PARABLE.

One spring morning a farmer knocks at the kitchen door of a city house, with a basket of fresh-laid eggs for sale. The mistress expresses delight at obtaining them, declaring, however, that it is her invariable custom to pay for articles after they have appeared on her table, and then only such a price as she thinks fit. Expecting an early settlement under those conditions, and being in need of cash for the interest on the mortgage on his farm, the man accepts the lady's terms and departs. Week after week and month after month go by, but no payment is made for the eggs. When he calls at the house to inquire, the maid informs him that her mistress bids her say that the great variety of seasonable articles of food has prevented the use of the eggs, but that she hopes very soon to find a place for them on her menu. In the autumn the farmer is surprised to have the maid hand him the basket, saying that, as the eggs have lost their freshness and are uneatable, her mistress returns them, with thanks for the opportunity of purchasing, and hopes that the farmer will call whenever he is in town and allow an examination of his stock.

Written for THE INLAND PRINTER.

PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

AMONG the patents relating to printing few possess greater interest than those which deal with the art of composition of the type. Patents have been granted covering a great many schemes for preparing rapidly the printing form, ranging from setting the individual type from which the

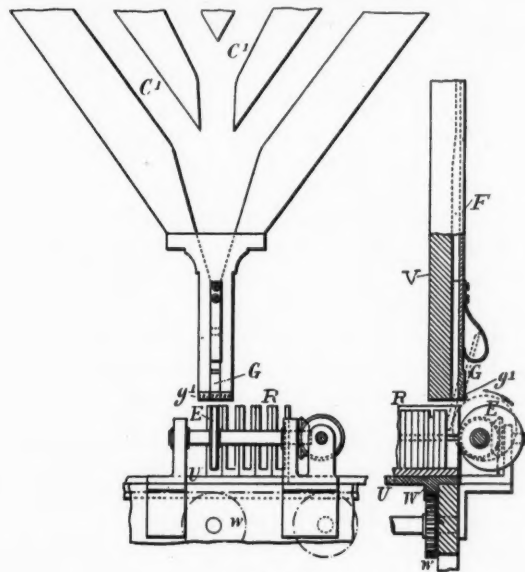


FIG. 1.

impression is to be made to casting single type, forming characters successively in a soft matrix and producing entire lines of cast type. During the past month a patent covering

a device of the first-mentioned class was granted in this country to Mr. C. F. Hilder, of London, England. The type are arranged in order in receptacles which have channels leading to a single delivery channel. Push fingers operated by keys force downwardly into the delivery channel the end type, at the same time pushing backward the body of type in the magazine. To prevent friction the type are set up line by line in a series of holders R, as shown in the cut Fig. 1, and are then justified by hand. The cam wheel moves the type delivered along out of the way. As the wheel is constantly rotating, the front of the guide channel is pivoted in order to let the type give when the wheel strikes it, to prevent breaking.

Another patent having in view the formation of paper matrices for the casting of stereotype plates was patented by Hosea W. Libbey, of Boston, Massachusetts (see Fig. 2). A series of type wheels mounted upon a common shaft carry on their peripheries the various characters to be used.

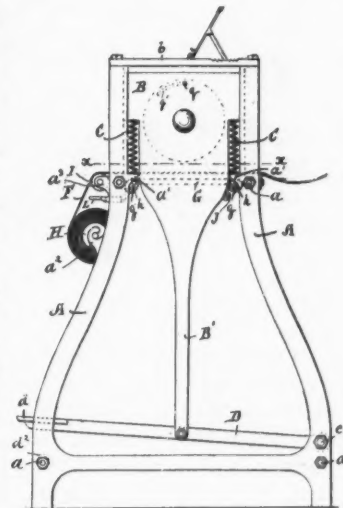


FIG. 2.

The wheels are turned so as to bring the desired type in line, and are locked in position. After the line is completed, by depressing the foot lever the whole series of wheels is brought down upon a strip of impressionable paper to form a matrix, and then the paper is advanced to receive the next impression. In this way a matrix covering an entire column is formed.

Fig. 3 illustrates a mechanism for justifying matrix lines used in connection with another class of composition machines, above mentioned, namely, that used in producing lines of cast type. The device was patented by Charles Forth and Henry Glenzer, of Cleveland, Ohio, and the patent has been assigned to E. L. Thurston, trustee. The object is to justify the matrices previous to casting the type therefrom. Instead of employing

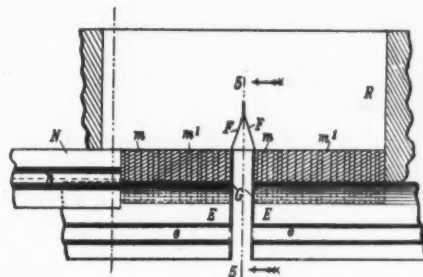


FIG. 3.

a series of expansible space bars at various points in the line and uniformly justifying the same, the inventors in this case advance at one point in the line two fingers and spread the matrices until the ends of the line reach fixed shoulders, an expansible mold plug closing the space created by the finger.

Fig. 4 is a side elevation of a reciprocating bed printing press supplied with paper from a roll, invented by Carl Ernst Prusse, of Leipzig, Germany. Two type beds which are rigidly connected and disposed one below the other are reciprocated by a link attached to the lower bed. The upper bed carries a rack bar which turns the feeding rollers when the bed moves in one direction. The paper is printed upon one side, and as the type bed begins a reverse movement the length of the paper is kept taut by roller F carried by an oscillating lever. The paper is then fed to the lower cylinder and finally delivered to rolls

D¹ and D², the rolls being intermittently operated by a second rack bar carried by the lower table and having its teeth inclined in the opposite direction from the feed roll rack bar.

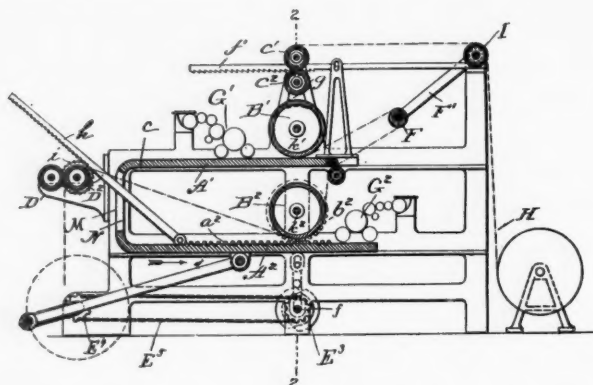


FIG. 4.

Fig. 5 illustrates a flat bed rotary printing press invented by Franz Xaver Holzle, of Heidelberg, Germany. The object of the invention is to secure the high speed of a rotary press with the clearness of impression obtained by the flat bed press. The flat type bed is carried by a cylinder which rotates in unison with the impression cylinder. The gear wheel on the end of the type cylinder has a flattened portion coinciding with the type bed, and the impression cylinder is drawn into contact with the type bed by grooves in arms carried by the type cylinder, which at the right time receive rollers surrounding the axle of the impression cylinder.

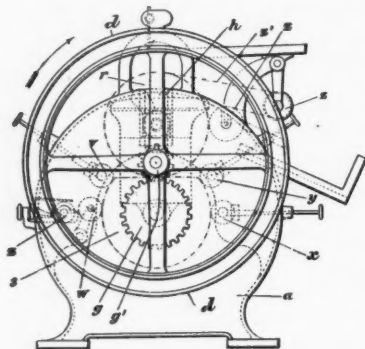


FIG. 5.

Jules Michaud, of Paris, France, received a patent for a rotary printing press particularly adapted for bookwork and also to ruling. The sheets printed may be of different dimensions in both directions. Two impression cylinders are employed, disposed one above the other. The sheet-conveying mechanism for transferring the sheets from the cutting cylinders to the impression cylinders is mounted upon a pivoted lever adapted to swing away from the impression cylinders to give access thereto.

Two patents were granted to Emile Werner, of Cleveland, Ohio, covering typographic machines of the variety in which

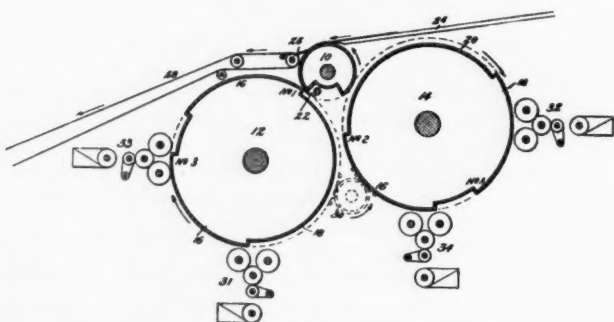


FIG. 6.

type dies are employed to impress a matrix blank from which a stereotype bar may be subsequently cast. Each machine is equipped with several styles of type bars, and the operator can quickly and easily change from one to the other. The machines

are too complicated in structure to admit of a description in a brief letter.

In the form of press shown in Fig. 6 there is no extensive space between two of the printing surfaces. The printing surface and the space between adjacent printing surfaces are equal in length to the circumference of the impression cylinder. As will be seen from the view, the sheets are delivered by the tapes face upward, and so avoid blurring the wet ink.

Four patents were taken out by William C. Wendte, of Boston, Massachusetts, two of them being assigned to Emma L. Forbes, and the others to William Forbes, both of Boston.

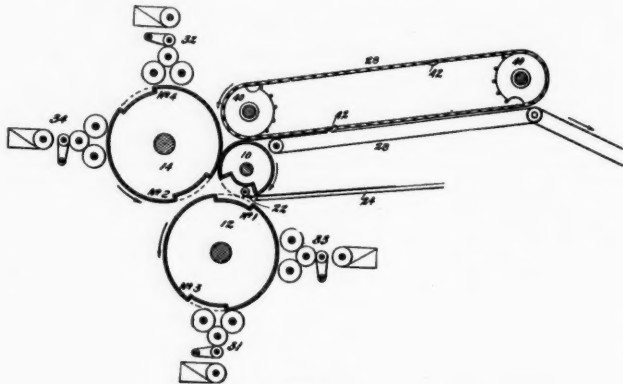


FIG. 7.

Fig. 7 illustrates a multicolor printing press similar in nature to those heretofore described in my letter. The object is to produce a press capable of turning off a complete design in colors at each revolution of the press. The sheet of paper to be printed upon is fed to an impression cylinder, where it is taken hold of by grippers, and is then carried to two form cylinders with both of which the impression cylinder is connected by gearing. These form cylinders are of equal size and provided with an equal number of form supporting surfaces, and, in addition, with an empty depressed space of like size. The papers are presented to a form on one cylinder, then to the second form in

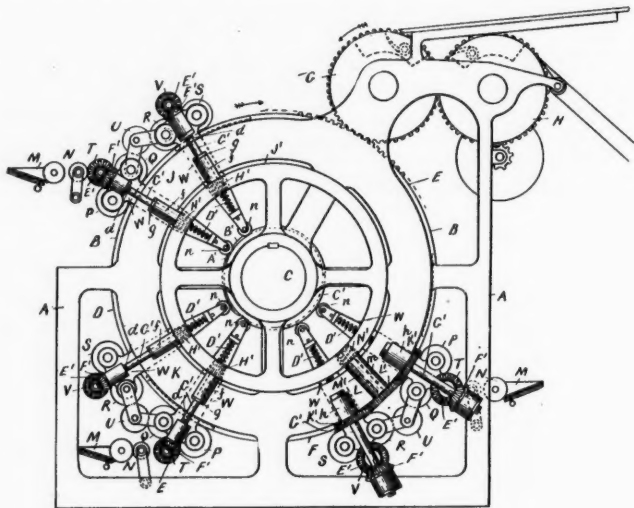


FIG. 8.

the series on the other cylinder, thence to the next on the first cylinder, and so alternately from one cylinder to another until the forms are all printed. After this, during the passing of the blank spaces, the finished sheet is delivered.

The remaining patents granted to Mr. Wendte cover inking apparatus, one of which is illustrated in Fig. 8. The invention relates particularly to rotary color presses, of the type above described, in which the inking rollers after rolling a form are raised to allow the other form to pass freely thereunder. The inking rollers are driven by sliding gearing upon radial shafts,

and so are kept constantly rotating, whether inking a form or not. Each set of inking rollers is, as usual, moved away from the form cylinder, after inking its proper form, by cams upon the shaft of the cylinder engaging the ends of rods secured to the rolls.

Fig. 9 illustrates an apparatus for drying matrices, invented by W. H. Healey, of London, England. The matrices move

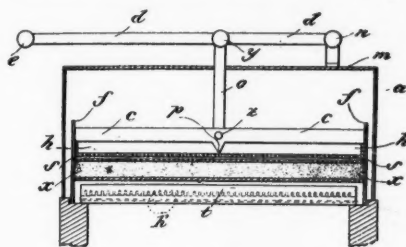


FIG. 9.

from the type while damp, and inserted in the drying apparatus shown. The carrier *f* has a bed of light dry powder upon which the matrix is placed, and covered with the usual blanket. Above the blanket is placed a perforated metal plate, which is tightly pressed down by the pressure bars and lever *c b*. The pressure is easily applied by the operator from outside the oven by means of the handle *e*. It is claimed that the matrix is thoroughly dried without warping in about five minutes' time.

Mr. Wilbert Weatherby, of Detroit, Michigan, received a patent for a device to be used in removing leads from type, which is shown in Fig. 10. The column of leaded type is placed upon a supporting bed. Then the column is lengthened

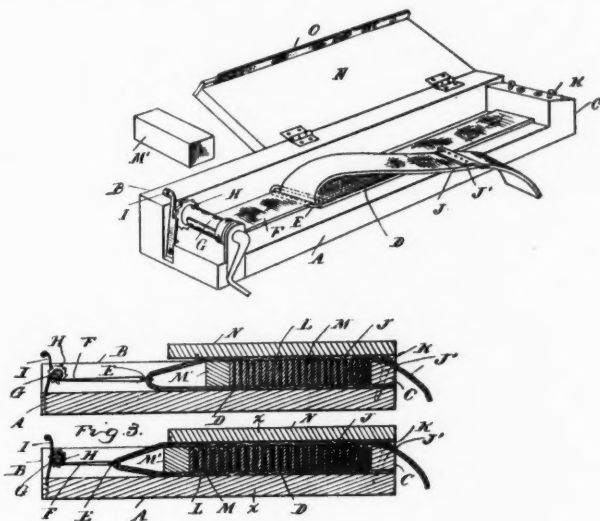


FIG. 10.

by separating the lines of type so that the leads may be loosened and easily withdrawn. The separating of the lines is caused by stretching the rubber above and below the type, and then turning the clamp edgewise to permit the leads to fall out.

SCHULZE IS THE SMITH OF GERMANY.

Someone has been drawing up a list of the commonest names in Germany. From this it appears that Schulze takes the palm, although he is closely followed by Meyer and Lehmann and Neumann come at a respectable distance. The practical inconvenience of having so many people of the same name has been obviated by the Prussian education department, who distinguish the bearers as historians distinguish the numerous Louises and Charleses. On its registers there is a Schulze LV, a Meyer XLVII, a Lehmann XIX and a Neumann XIV. It is said that an ingenious person once obtained a seat in a crowded pit in a Berlin theater by shouting: "There is a fire at Schulze's house." Instantly all the Schulzes sprang to their feet and made for the door, leaving the theater half empty.—*London Daily News*.

THE AD. MAN.

BY NIXON WATERMAN.

You may talk about your editors who sit in easy chairs
And try to boss the whole machine and put on lots of airs,
And seek to make the people think it's what they have to say
That keeps the business on the move and makes the paper pay;
But don't you never think it, for the whole truth simply is
The editor's not in it with that huge conceit of his,
For there's only one essential in the whole newspaper plan—
Success depends alone upon the advertising man.

The men who edit telegraph and write the local stuff
Within the little fields they fill may answer well enough;
The sporting and dramatic men and small fry such as those,
Who gobble all the passes and who visit all the shows;
And likewise, too, the poets who insist they must rehearse
The simple things they have to say in blind and halting verse,
They, one and all, have understood since papers first began,
That they were mere assistants to the advertising man.

'Tis true, the advertising man has naught to do but talk,
Yet he's the one who, after all, permits the ghost to walk.
For while the editors their pens in trashy stuff engage,
He toils on something worth the while—the advertising page.

And if you'll but investigate sufficiently you'll find
He works more men and hours than the others all combined;
To him belongs the victor's crown—this brave catch-as-catch-can,
Keen, money-getting, business-booming advertising man.

—*Chicago Evening Journal*.

QUEER NOTICES AND SIGNS.

Go where one will they stare the observer in the face. Recently a Richmond paper announced: "For Rent—Two rooms furnished with a young widow." Also the following harrowing announcement: "Wanted—Four girls to strip in a tobacco factory." A lady who is desirous of disposing of some of her property advertises: "For Sale—A piano by a lady with carved legs." They were a young firm and enterprising, and so they advertised their laundry business: "For nice bosoms go to the Misses Jones, only 10 cents." Down in New York, on Park Row, reads a sign: "Your hat blocked while you wait for 50 cents." Frequently can be seen the announcement: "Female Pants Makers Wanted." A double murder was once committed in an inland city. The reporter got in all the details. He said, among other things: "John Rice was shot in the abdomen the other man got shot in the saloon next door." It must have been the same reporter who wrote: "Several dogs were shot in the west end." A swinging sign in front of a Chicago store bears the legend, "Truth spoken here." Being in Chicago, it attracts a great deal of attention. Some night the boys will be putting it in front of a lawyer's office for a joke. But the climax is nearly capped when we find a citizen advertising: "Umbrellas recovered." In St. Louis A. Gander is in the grain business, which is certainly appropriate, and calls to mind a number of like instances in different sections of the country. In Chattanooga an undertaker is named Gay; in Mobile the former keeper of a cemetery was named Graves; in South Pittsburg there is a law firm named Bright & Early; in Marion, Indiana, a law firm which formerly existed was Robb & Steele; in Mount Vernon, Illinois, is a sign reading "Fly Coffin Shop"; in Rushville a hotel firm used to be Cook & Fry; a sign in Paxton, Illinois, reads "A Sample Lawyer"; in Troy, New York, a butcher is named Calfkiller; near Lynn, Massachusetts, two farmers got into a lawsuit, which was entitled *Haymaker vs. Turnipseed*; a man named Apple is in the fruit business at Indianapolis; Sickman is the name of a doctor in Cincinnati; Hoss & Harness is a livery stable firm in Kokomo, Indiana; a named Boatman runs a ferry in Mississippi; in Shelby, North Carolina, is a sign reading "A. Green Insurance Agent." In the doorway of a building in Chicago, occupied conjointly by several printing offices and a lunchroom recently opened for business, hung the sign "Feeders Wanted." A Toronto baker named Robert Sole had his delivery wagon painted thus: "R. Sole Baker."—*Ex.*



"THE DAUGHTERS OF THE RHINE."

From painting by Hans Dahl.

See advertisement elsewhere.

Half-tone engraving on copper, run
photograph, by
JOHN C. BRAGDON
78 So Fourth ave., Pittsburgh, Pa.
Duplicate plates for sale.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

FROM EASTERN NEW YORK.

To the Editor: POUGHKEEPSIE, N. Y., June 10, 1894.

The office of the Fishkill Times was entered by burglars on June 4, and the safe blown open. Booty secured: nothing—not in an editor's sanctum.

The body of a tramp printer who had committed suicide by merely cutting a long gash in his abdomen, was found at Marlborough, New York, the fore part of last month (June 3).

George W. Davids, Jr., succeeds his father, recently deceased, on the reportorial staff of the Eagle, in this city.

A. C. Whitbeck, formerly local editor on the News-Press, of this city, was recently visiting all his old acquaintances hereabouts. He is now in the banking business at Kimball, South Dakota.

Another well-known newspaperman and printer, of this city, has recently died, Mr. Isaac Tompkins, who was for many years connected with the Telegraph and Daily Press and later as editor of the News-Press, and News-Telegraph. He was born in 1823 and learned his trade in Newburgh, New York, came to Poughkeepsie early in the "forties," and after having charge for some time of the American, the first number of which he had assisted in issuing, he purchased the paper and continued its publication through the Van Buren and Cass campaign. He was a man of rather determined mien, and had many friends who will mourn his demise.

A. R. W.

FROM DETROIT.

To the Editor: DETROIT, Mich., June 18, 1894.

Detroit Union at their regular meeting decided to be represented by only one delegate to the coming session of the International Typographical Union at Louisville, Kentucky, next October. Three candidates were placed in nomination, W. L. Bessler, P. A. Loersch and A. Sabourin, who will contest for the honor.

An allied trades council was formed in this city on the 10th instant. J. R. Morrissey, T. J. Dixon and P. A. Loersch represent No. 18, and G. Curtis, F. Porter and E. Smith, Stereotyper's, No. 9. The council was organized by the election of J. R. Morrissey as president and P. A. Loersch as secretary. The allied trades union label will be granted to all offices employing union labor. Employers actively engaged in the business must be members of No. 18, either by withdrawal card or active membership, to have the use of the label. An active campaign will be started in this city to bring this union label into general use.

The Detroit Free Press, which has been located for the past ten years at the corner of Larned and Shelby streets, has been removed to its new and handsome building on Lafayette avenue, two doors west of Griswold street, near the city hall, and within one block of the new postoffice Uncle Sam is building. The event was celebrated by the issuing of a large paper. It was also the sixty-third anniversary. Saturday the publishers gave a reception to their numerous friends. The editorial rooms are handsomely furnished for the knights of the quill. The same may be said of all the different apartments. The business offices are on the ground floor, as is also the press-

room, where there are three large perfecting presses. On the fourth floor is the composing room where there are eighteen Mergenthaler linotype machines. This room is also arranged to expedite matters. It is now one of the best arranged newspaper offices in the country and the best in the state. The oldest employé of the establishment is Henry R. Durney, who has been with the Free Press continuously for thirty-eight years and who can tell many stories of by-gone days in newspaper life in Detroit.

Between Typographia, No. 21 (German), and the Michigan Volksblatt there is trouble, and a vigorous war is being waged against the paper by the German printers. A few weeks ago the paper put in three Thorne typesetting machines, and asked the union to adjust a scale of prices, which was done, and the scale submitted. The proposed scale was considered a fair one. It was proposed that all the printers should be given an opportunity to learn to manipulate the machines. But the typos were more than surprised when informed that a lockout had been declared against them, and that the sheet had concluded to run without union men. The typos are actively engaged in inducing the readers to drop the paper, and some of the leading merchants have and will withdraw their advertising pending the adjustment of the trouble. The printers who are thrown out have issued a paper explaining their side of the case, and have met with unexpected success, the paper being filled with advertisements. All the labor unions have indorsed the boycott placed on the paper.

The much talked of labor weekly has not yet made its appearance. The majority of unions favor the issuing of such a paper by individual enterprise. A proposition was sent to the Trades Council by some gentlemen who are anxious to launch a daily labor paper in this city, allowing the council to name the editor. No action has as yet been taken, but in all probability the same will be favorably acted upon. Arrangements are being perfected to celebrate labor day, and a handsome souvenir is to be issued.

P. A. L.

PRESSMEN, ELECTROTYPERS AND STEREOTYPERS.

To the Editor: KANSAS CITY, Mo., June 18, 1894.

In your May issue you had an article on the coming separation of the compositors' and pressmen's unions. It has been apparent for years that the day would come when, their interests becoming so diversified, they would be compelled to separate. Apropos of this change, would it not be well for the pressmen to open their doors and invite another branch of the typographical union to join hands and issues with them, namely, the electrotypers and stereotypers? The pressmen's interests and theirs are mutual. It is just as essential to the newspaper stereotyper that the paper prints well as it is to the pressman. This will also apply as well to the job electrotypist and stereotyper and pressman. The numbers of men employed in each department are about the same, and as regards salaries there is very little difference. The electrotypers and stereotypers have realized, as the pressmen have, that they must, some day, separate from the compositors, as their interests are not the same. It is of no concern to the compositor whether the work prints well or not, but it is very essential to the stereotyper, electrotypist and pressman; and, vice versa, it is of no interest to the pressman or stereotyper how many typographical errors are made or how the job is set up.

Some pressmen will scoff at the idea of taking in the stereotypers, but it would be well for them to stop and consider before they act. Let them look at the record of the stereotypers' union and see if it is not one of the most loyal sets of men that ever joined together and also that the union is growing stronger every year.

If the pressmen and stereotypers would join, it would be one of the strongest unions in existence. Look this country over, from Maine to California and from Duluth to Savannah, and I do not believe there could be found five stereotypers or

electrotypers that have ever ratted an office. Is this not a good record? Is there any other craft that can show as good or better? Considering their past record, would it not be well for the pressmen to cheerfully and gladly solicit coöperation with our union? Would they not be a great assistance to each other?

There was a time when there were so few pressmen that the compositors did not consider that it was to their advantage to have them in their union, and, in fact, thought it was a detriment to them; but when the day came to separate, anyone familiar with the printing trade knows what a howl went up.

The stereotypers today are much stronger than the pressmen were when they joined the typographical union, and today there is not very much difference in the strength of the two unions, and, as I stated, their interests are mutual.

When the pressmen's union meets, I hope they will consider this subject very seriously, and although I have no authority to speak for the stereotypers and electrotypers, I know the change would meet the approval of my craft.

We wish our separation from the typographical union to be the same as the child who, at the age of maturity, wishes to leave home to join a companion of his own age and standing and build a home of their own, but we love and respect the parent that has guarded us through our infancy. And when we do leave we wish to do so with a parent's unselfish love and a hearty "God speed thee, my child!" We will always feel that interest in the typographical union that the child feels for its parents, and we will always be willing to assist it should it ever be in need, and hope the membership will remember us as a loyal and dutiful child, and always feel an interest in our welfare.

This change is sure to come, whether we are wedded to the pressmen or have to launch out in the world alone.

I think it would be to the interest of both unions to join issues.

CHARLES T. MURRAY.

FROM FRANCE.

To the Editor:

PARIS, France, June 1, 1894.

The International Exhibition of the Arts and Trades connected with the Production of Books will open in the Palace of Industry on July 23 and close on November 23. It contains all the elements for a deserved success. It will be at once up-to-date and retrospective. It will include the raw materials for the preparation of paper, illustrate the processes of its manufacture, and display the finished output. Printing in all its phases and branches will be shown, and art illustrations under every form. The show will be technical, educational and economically social. The curiosities of modern progress will be lodged side by side with the successive "novelties," that have been preserved since ages, for the recording and the preservation of language. It is not too much to say, the present is the first serious international technical exhibition that France has invited the world to come and see. There will be many exhibits that no outside eye has hitherto witnessed, because their owners jealously hug them in the spirit of egotistical love.

Anxious to ascertain what part the United States was taking in this interesting collection of the useful and the beautiful, I called on the Director-General, M. G. Sénéchal. Accident has succeeded in finding the right man for the right place. M. Sénéchal is a naval officer, of course retired, who has passed his professional life on the West Indian stations. He is on the threshold of fifty, medium height, slender, climatically bronzed, frank, simple and decisively practical, like all "Boys in Blue." There is not a spark of *pose* in his whole nature, and what surprises him most is, that his idea has taken root, and has met with such sound and sympathizing support; he, that knows—or rather knew—as he confesses nothing about books, save a weakness for reading them and admiring their mechanical and artistic production. He felt that his countrymen had not

a little to gain by being brought into touch with the progress in paper, print and book illustrations of other countries, and that the latter would find in France many germinative ideas, full of promise, but demanding coördination and culture to ripen into a common intellectual success.

M. Sénéchal regretted he could give me no information as to what the United States were doing in the matter, since he was not in possession of any. It was the American ambassador who was concentrating the applications, and he had not yet communicated results. M. Sénéchal states that the trades will obtain many unexpected wrinkles respecting raw materials and their prices. Thus Tonquin bids fair to be a paper producing country, and some consignments of lithographic stones, excellent in quality and cheap, will be contributed by the Far East. The display of artistic poster printing will be very complete, as also the outputs from the professional schools. The tableaux of clandestine printing of political pamphlets, newspapers, assignats, etc., in the catacombs of Paris, will be a veritable *clou* for the show. And what will be a surprise for many, there will be a series of sketches and water colors from pen, pencil and brush, of Madame Carnot. Visitors will be free to purchase and at once take away any exhibit for sale, provided the exhibitor can immediately replace the object. The show of colored papers will be rich and extensive. The ground floor of the Palace of Industry will be devoted to a series of tiny shops, or Louis XV *loggia*, where all knick-knacks in paper, etc., may be purchased. There will be also a section devoted to the display, sale and barter of postage stamps, organized by the Philatelic Syndicate—now quite an important body, whose president is Baron de Rothschild's brother. The government printing office of Vienna will take an active working part in the show. There are more applicants for admission than can be accommodated, and the exhibition starts with this new and important feature, that its expenditure is already covered by the fees.

Some months ago the courts were called upon to solve the question as to how long a client could claim ownership for work preserved on a stone and for which he had paid the lithographer. Unless by special agreement, the latter cannot be held responsible for the indefinite preservation of a sketch, bill-head or artistic design. The question will soon be raised, Have the amateurs of instantaneous photography the right to take a portrait or a scene, where the interested object? Now the courts have ruled that the negative belongs to the photographer, that he can exhibit and sell proofs of it, unless the party interested and who paid for his ordered number of copies stipulates to the contrary. The artist can thus place in his show case the most pious evangelical in Paris side by side with "the wickedest man in New York." A lady had commanded her three black cats, sitting at table, to be photoed by Nadar. The *triplice* was very comical. It was later purchased as a heading ornament for a sheet almanac; the lady protested at this "widest circulation in the world" being given to her pets, sued Nadar, and claimed \$5,000 damages. She was cast, as she could not show she had agreed to become the sole owner of the negative.

M. Abt desires to preserve the health of printers, and so has everyone's good wishes; they are not a long-lived race; of all the authenticated Methuselahs the world has witnessed so far, none were ever trotted out as a member of the art preservative of arts. That good time is coming. M. Abt draws attention to his hygienic celluloid type, which dispenses with lead, etc., and so secures perfect sanitation, durability, and great cheapness. Of all the intestinal spasms printers may have experienced, "painter's colic" must be new to them. The celluloid type, unless produced, will be relegated to *caractères* made of split wood and unbreakable glass.

As it never rains but it pours, printers are promised to have an academy of their own. It will be difficult to select the "Forty Immortals," and next, what are to be the qualifications for admission into the "holiest of holies." It would be a good

chance for Zola, who keeps knocking at the door of the "Institut," but will not be let in, nor will he "stop that knocking at the door." It is said that Zola once, to amuse himself, had a private case, and set up a few sticks, that always ran into pi. A better idea is suggested, that of founding a "Typographical Museum," a kind of Gutenberg monument. A wing of the contemplated "Museum of the Decorative Arts" might be allocated to that desirable end. It would be as useful at least as a collection of cracked china, bows and arrows, ancient armour suits, oriental tam-tams, and Indian deities with as many arms as an octopus.

It is to be expected that Paris will soon follow the example of London and found a "Ladies' Journalist Institute." She has some eligible candidates, to say nothing of Madame Séverine and "Gyp," and all the baronesses and countesses—no marchioness or duchess has yet wielded the pen—that figure in the fashion journals. There is Madame Yoer, one of the most hard working "reporters" in the capital. She has just been professionally present at the execution of the anarchist, Emile Henry, and was far cooler than many of her male confrères. Madame Yoer is the widow of a reporter; when he was dying of consumption she took up his work and went about collecting news, selling her gatherings to certain journals. On her husband's death she was left penniless—reporters are strangers to last wills and testaments; his confrères stood by her in her resolution to continue her husband's work. The prefecture of police, that gives her and others many paragraphs about the crimes of the day, was not able to appoint her to a tobacco shop, that last state aid to indigent widows of many celebrities—the relict of the celebrated writer and academician, John Lemoine, to wit. But the police authorities offered her, on account of her associations with journalism, a kiosk, or stall, for the sale of newspapers. She rejected the offer with scorn; the profits of that state employment amount to 40 red cents a day. She set resolutely to work to gather news, visiting the most loathful dens, the direst poverty and the lurking refuges of criminals. Neither weather nor hours daunted her. And twice a day, at two central *cafés*, she arrives, and sells her copy to, or allows it to be tapped by other reporters for a small sum. She is now a grandmother and helps to support her only child, a daughter, and her two children. On her rounds her only companion is her dog, "Doctor"; when she suspects suspicious steps behind her, a command to the mastiff puts it on the *qui vive* attitude. Desirous of ascertaining if the once Minister Baihaut had been arrested for his accepting a Panama bribe, she called at his mansion, or rather palace. The flunkey, in silk stockings and powdered hair, brought her message to the cabinet minister, who was at dinner. He at once rose, with napkin round his chin, and welcomed Madame Yoer. "And what may be the object of your visit?" "To know if you were arrested." He laughed good humoredly and told her to note what she saw. Four days later, on a dark wintry morning, an old lady and her dog was standing in the portico of M. Baihaut's mansion, when the minister was marched out between two detectives into the prison van. He smiled and nodded to Madame Yoer as he passed into the Black Maria.

The publishers having accepted a tariff, presented by the booksellers, undertake to not sell any of their publications to firms that vend below that tariff, and claim to do so, not as a coalition, but on the principle that a man can do what he likes with his own. If a bookseller chooses to undercut his rivals, he must purchase not the less his books from an intermediary who abides by the tariff, so in the end he gains nothing, since the commission to the middleman must be paid.

Trade continues dull and is likely to so remain till the close of summer. The market still suffers from the glut of books, and the same remark applies to newspapers. Notwithstanding the cry is "still they come," in regard to fresh journals, and since the round-about adoption of the coupon system, and insurance against death and accident, wheel of fortune, money prizes, etc., there is every likelihood that the mania for founding

new journals, while so many old ones are in the market, will extend. Some philosophers lay down that one newspaper is sufficient for a country; the trend is rather for every individual to have a journal for himself. Nelson had a "Gazette" in that sense. As papermakers and printers exact guarantees in advance for settlement of their little bills, they may well toast: "To the live journals!" EDWARD CONNER.

FROM MINNEAPOLIS.

To the Editor: MINNEAPOLIS, Minn., June 11, 1894.

After numberless meetings, extending over a period of four months, an agreement has been reached by the Twin City Publishers' Association and the committee representing Typographical Unions Nos. 42 and 30, of St. Paul and Minneapolis. While the scale decided on is not all that was desired by the printers (or the publishers, either, for that matter), it has been accepted as the best, under the circumstances, we could expect. The publishers were determined from the start to have a reduction, and they succeeded, too, the old scale being lowered all around. As it now stands, printers on daily papers are paid as follows: Evening papers—timework, 45 cents per hour; piecework, hand composition, 35 cents per thousand; machines, minion, 12½ cents, nonpareil and agate, 11 cents; week scale, \$20. On morning papers—for hand composition, 40 cents; machines, minion, 14 cents, agate and nonpareil, 12½ cents; timework, 50 cents per hour; week scale, \$22. The old scale was 50 cents an hour for timework, 37 cents per thousand for piecework, and \$22 per week for evening papers. Morning printers received 5 cents more per thousand, 55 cents per hour, and \$25 per week. This scale is not in effect for any definite period and may be opened by either side giving thirty days' notice. In fact, it is already hinted that one publisher will reopen the scale at an early date. Undoubtedly piecework will prevail, as a leading paper here has adopted that scale. It is asserted that piecehands are doing much more work as such than they did on a weekly stipend, and this is said to have been the cause of the rumor that the scale was to be reopened. The machine scale is made on a "solid" basis, or, in other words, no leads will be measured, and as a consequence there will be no room for kicking about "phat," which in the future will be an unknown quantity.

The eleven Mergenthalers on the *Journal* have now been running four weeks, manned by a crew from the office force, and all of whom seem to be doing good work. But as the term of apprenticeship is only half in, it is not yet time to talk of records. However, these machines are doing satisfactory work and the force of compositors has been reduced from forty to twelve, throwing out some twenty men entirely.

The outlook in the printing business in this city is worse than it has been for many a day, and the idle throng is each day being added to, men being laid off in all directions. For example, fifteen men were let out in one office in a single day. I would advise tourists and others to give the Twin Cities the "go-by" for some time to come, or until our surplus is cared for anyway. There is absolutely nothing doing, and were it not for the directory, which will be started Wednesday, and will employ quite a number, there would not be much encouragement for the idle now here. And, instead of improving, matters are growing worse. Again, I say, keep away!

J. M. Oder, a former member of No. 42, died Friday of consumption.

Lewis Hoke, foreman of the *Tribune*, was fined \$100 by this union and expelled for non-payment of the same. Mr. Hoke has, since then, become a stockholder in the *Tribune* and is still at the helm, and many members are wondering what No. 42 is going to do about it. Not so slow, eh?

J. W. Cook, of the *Tribune*, was married this week in Chicago.

The Swinburne Printing Company have enlarged their concern and gone more extensively into railroad and map printing

and will make a strong competitor, if some of their work counts for anything. Joe Murphy is in charge.

The directors of the *Times* have been considering the purchasing of an entire plant. They now use the *Journal* presses, etc. It is just possible that the *Times* may be "ground out" on the *Journal's* machines. This would mean more men on the labor market.

SEELET.

INDISCRIMINATE CREDITS THE DEATH OF TRADE.

To the Editor:

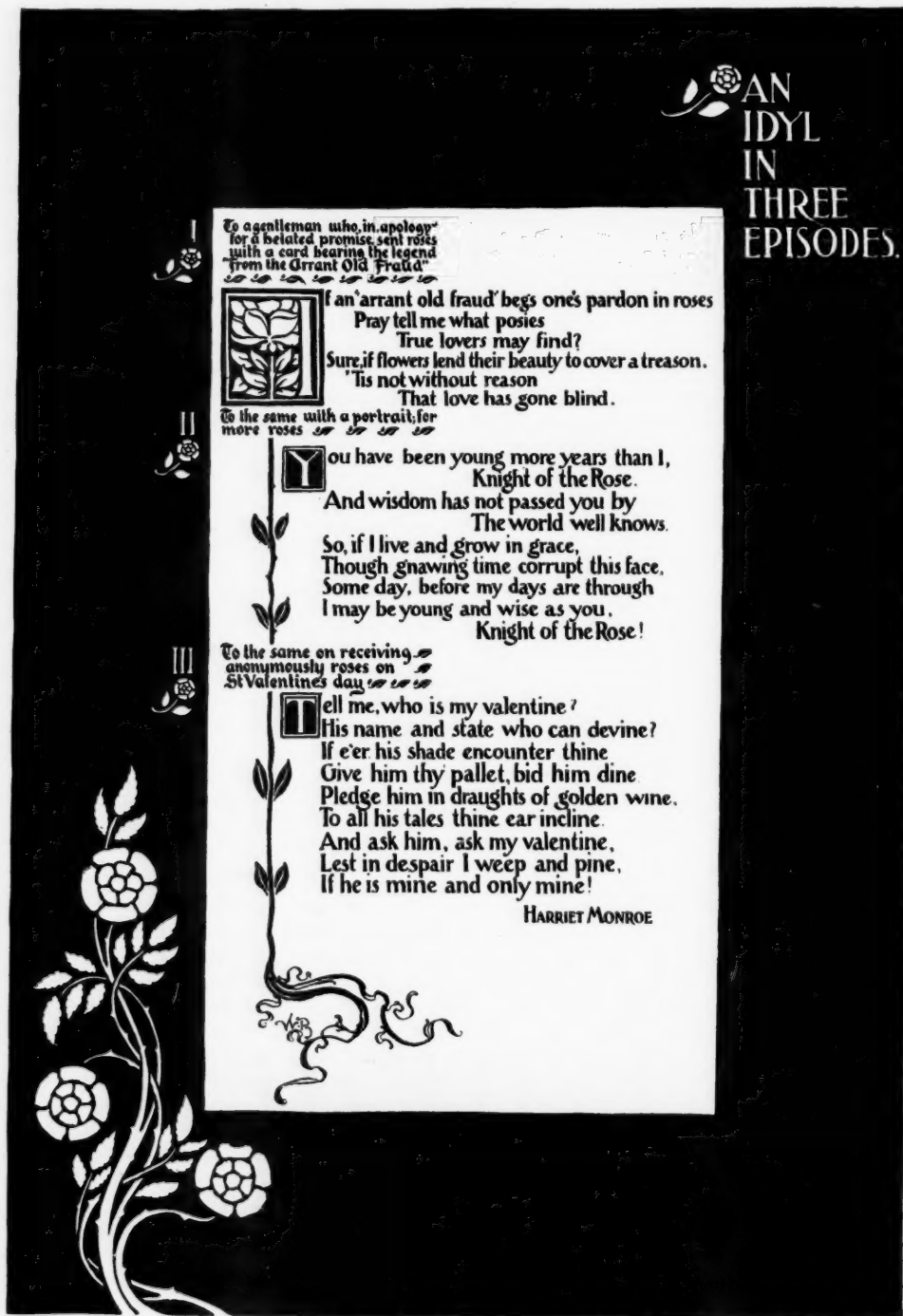
CHICAGO, May 31, 1894.

The enthusiastic response to the call recently issued for a meeting of the master printers of Chicago to consider the poor condition of the trade and the possibility of improving it showed very clearly that the need of such improvement was universally felt, and high hopes are entertained that much good may result. But does experience warrant any such belief? Is it not much more likely that after the excitement is over and everybody has had his say as to the intolerable evils he is suffering from things will drop into their old bad way? Or will they not, indeed, be liable to grow continually worse? The rewards of capital diminish with its increase. Where it is abundant, as in the East, interest and profits are low; where it is scarce, as in all new communities, these are correspondingly high. There are, of course, exceptions to this rule; enormous capital combined with prestige often conveys the advantages of partial monopoly and to those that have is given more abundantly; but in the ordinary course of things increase of accumulated wealth brings increase of competition and profits tend continually downward. Here in Chicago capital is increasing faster, perhaps, than anywhere else in the world, and it must be that it will require continually more and more of it to bring in a given return. All branches of business are subject to this law, and if there are no special conditions or circumstances affecting our own, we will have to submit and make the best of it. But it is generally believed by the printers that we have special hardships to complain of and that some of these are not altogether irremediable.

Our great trouble is that competition is unduly increased by the unwarranted extension of credit to beginners who are possessed of insufficient capital; and thus the ranks of our trade are continually overcrowded by impecunious, insolvent concerns,

who having next to nothing at stake, are at all times ready to break down prices. Failures are constantly occurring, but that does not mend matters, for the papermaker and the press builder and the typesetter invariably take the easiest way out of such difficulties, and that is generally to accept the trifling composition offered by the bankrupt and thereby launch him into a new career of mischief. The interests of the trade at large are never consulted on these occasions, the creditors do not stop to reflect that anything is due to those who have always paid them dollar for dollar and through whose patronage alone they are enabled to exist.

Why it should be so much easier for a man to start in the printing business than almost any other, may be difficult to explain, but it may be partly accounted for by the large profits of pressmakers and typesetters. Two or three dozen presses will pay the cost of the designs and patterns of any particular



style and size, and what are sold over and above must pay enormously, so that if now and again the maker chances to lose two-thirds or three-fourths of the price which figures in his list, he is probably not any the worse off. And the same is no doubt true as regards type, more especially in the case of the high-priced fonts; and hence we can understand why these manufacturers should be so eager to sell without any sufficient security for being paid in full, and we cannot expect them to act otherwise, except under compulsion. The question for the printers to consider is whether they can compel these credit mongers to act otherwise.

Suppose that this new association should be enabled to enroll among its members the whole body of the Chicago printers, or, we will say, all who are worthy to become members, and suppose it should be fortunate enough to find among its committee two or three wise, energetic, earnest, determined men, who are willing to devote their time and their brains to the cause, and suppose these men should be intrusted with power to speak and act for the trade at large. Then, if this committee, or sub-committee, will watch every beginner in the printing business in the city, and when they find such beginner is liable to be a dangerous competitor by reason of manifestly insufficient capital, and that certain typefounders or pressmen are extending undue credit, and thus really furnishing the capital which is to work harm to us all, they will go to such manufacturers and say to them: "You have injured us by foisting this John Smith, or John Brown, into our trade, and you must understand that every member of our craft is informed of your conduct, and if it is repeated you will find that your business with the good and responsible concerns will suffer immediate and permanent diminution." And when a failure occurs, if our representative committee will see to it that the bankrupt is not allowed to make an easy compromise, and start again on a fifteen cents on the dollar basis—if our committee will do this, it will not be long before the improvement for which we are all longing will commence, and the craft will begin to feel that there is a chance to live by printing and to accumulate a share of the natural rewards of business enterprise.

The improvement will not be felt in a day; it will want patience and determination, and a certain amount of self-sacrifice on the part of those who undertake the task, but the benefit in the long run would be absolutely certain. Can our new association furnish men who are able and willing to perform this duty?

A. GIRAC.

ELECTROTYPERS, STEREOTYPERS AND THE ENGLISH COPYRIGHT LAW.

To the Editor: NEW YORK, N. Y., June 15, 1894.

The queer workings of the English copyright law have a good illustration in a letter received recently by a gentleman in this city. The story is best told in the correspondent's own words. He says:

I have had a great deal of worry and we have had much expense over an action for infringement of copyright which has been brought against us under unprecedented circumstances, and which we are advised by Queen's counsel is a liability of our trade, under the act as it stands, namely, "reproducing by any means whatever a copyright design," although never intended to apply to our trade. We shall probably settle it out of court by paying all the exorbitant costs of our opponent, as apparently we have no chance of securing a verdict under our copyright act. Briefly the case is this: A man brought in some blocks of ordinary printers' ornaments (corners, tailpieces, etc.), about eight in all, and had a few electros made, for which he paid cash. He gave us a card as being a dealer in electrotypes, and, in fact, we knew him as such. The blocks, although not bearing any marks to show whose they were, or copyright or not, proved to be registered by Wesselhoeft, the German typefounder, who has offices here. As our customer was a man without means, he (Wesselhoeft) entered us as codefendants and proceeded against us for piracy of his copyrights. It would appear that printers have no right to reproduce such blocks and that it is quite impossible to know what is going to be done with the electros after made, and that we are at the mercy of every holder

of copyrights. As a fact, a job we got a few shillings for has cost us hundreds of pounds, and we have a vast amount of work in front of us getting members of Parliament to take up the injustice to a large trade, and trying to get a clause to the act limiting liability to the person who profits by a piracy; we get 1 penny an inch for all work irrespective of value of original, and cannot guard ourselves.

Such a proceeding would not be possible on this side of the water for the reason that in this country in a suit for damages the amount of profit to the person sued is taken into consideration. It is hardly probable that under like circumstances any judicial authority in the United States would consent to sit in judgment over a case where the motive was so far removed from an intent to break the law. Another phase that will appear out of the ordinary to American business men is the stand taken by the German typefounder, Wesselhoeft. Very few productions of the typefounders' art are to be found in a modern printing office in the United States which do not at some period of their existence find their way to the electrotypers. If a printer were to lay himself liable to heavy damages through the possible error of a workman each time a form was sent out to be duplicated, I am of the opinion that where there are so many to choose from not many of the productions of a typefounder who took such a view of the case would be found in his office. However, it is hardly possible that this interpretation of the law will have a repetition in England. The firm which suffered the experience just related set about to see what could be done to remedy the evil, and the result has been a combination of the London electrotypers to look into the matter as a trade. If nothing can be accomplished in the ordinary way they will make an appeal to Parliament.

In a conversation recently held with a gentleman in this city who is engaged in the electrotype business I was able to gather some interesting facts relative to the striking difference in the conditions which surround employers and employed in this business on the opposite sides of the water. The skilled worker in an electrotype foundry in England or France receives rarely more than an average of forty per cent of the wages he would receive if employed in a foundry in America. The materials that are used in electrotype foundries there cost from ten to twenty per cent less on an average than they do here, and it is also true that the ordinary running expenses of the workshop and office are considerably less. And yet English and French electrotypers are paid a price for work turned out that is much in excess of that received in America.

However, notwithstanding this fact, and also that the deliberate methods of doing business over there enable them to devote more time and attention to the production of their work, its standard of excellence is confessedly below that produced in this country. Why this is so they are as much at a loss to understand as are we, and it was for the purpose of finding a reason that a prominent Edinburgh electrotypist made a visit to the United States some months ago. He did not discover any great difference between his method and that employed here, and the only result of his visit seems to be that he took with him on his return an American machine for shaving the bases of the plates. It would not seem that this was a solution of the difficulty, for it is not known that the use of these machines has been generally adopted in Great Britain.

In the matter of stereotyping, however, our European brethren seem to be as much in advance of us as they are behind in electrotyping, though these two industries are commonly supposed to go hand in hand. A recent process just perfected is that of the "dalzieltype," which gets its name from its originator, Harvey Dalziel. It is claimed for it that the type from which a dalzieltype is made suffers no more injury than in electrotyping, which makes it especially useful where wood cuts are used. It presents a surface as hard as that of an electrotype, and in the reproduction of solid colors the specimens submitted are admirable for their smooth surface and nicety of detail. Other advantages are that plates can be made from high or low spaces, and that there is no need of nickeling for color

work. Arrangements for the introduction of the dalzieltype process have just been perfected by a New York establishment, and if it does all that is claimed for it its appearance will certainly mark an epoch in the history of platemaking.

O. J. C.

SOME NOTES ON ADVERTISING.

To the Editor: NEW YORK, N. Y., June 15, 1894.

I observe that Judge Moon, of the Circuit Court of Chattanooga, Tennessee, has rendered a decision of much importance to advertisers, in a suit brought by S. R. Logan against the Cheney Medicine Company, of Toledo, Ohio, proprietors of Horn's Catarrh Cure, for \$100 damages. The medicine company in their advertisements offered this amount to any person they could not cure of catarrh. Logan used \$18 worth of medicine without relief. Then he asked for the \$100, which was refused. He brought suit and was today awarded the amount. Judge Moon held that it was not a reward, as alleged by the company, but a guarantee.

I saw a sign framed and hung in the office of a New York printer the other day that should hang in the office of every disciple of the art preservative. It was this:

A DEPOSIT REQUIRED
FROM STRANGERS.

No Sensible Person Will Object to This.

The first two lines are a stock phrase, and are to be found in many offices. It is the last line that makes this particular one worthy of notice. I don't think that with an inscription with a silent accusation like this staring him in the face, a man whose custom is worth having would refuse to recognize the printer's right to protect himself by an enforcement of the rule.

In a trip uptown in a Sixth avenue elevated train with a well-known advertising man a few days ago, he nodded toward the few advertising cards scattered about the car and said, "If any proof were needed of the serious way in which the advertising business has been affected by the 'hard times,' the scarcity of advertising cards in these cars would be amply sufficient. Two years ago there seemed to be almost a scramble for positions, but now you see none but the most hardy of the general advertisers here." One hundred and five thousand dollars is the sum paid the Manhattan Elevated Railroad Company for the control of the space for advertisements in their cars, and unless appearances are very deceptive they have the best of the bargain.

In this connection I heard recently an incident that is well worth relating. During a visit to Pittsburgh, some time past, a New York advertising man succeeded in interesting the makers of the Pittsburgh lamp in the merits of the advertising privileges of the Ninth avenue elevated trains. The monetary consideration was to be \$300 per month. By some peculiar misunderstanding the Pittsburgh company thought that it was to be \$300 per year, and, as the contract was signed without being read, they knew no better until at the end of the first quarter came a bill for \$900. A telegram for an explanation resulting in no satisfactory reply the next train brought to New York an indignant member of the firm. Expostulations and threats of refusal to pay brought him no relief. He was shown the contract and politely informed that as the signature at the bottom of it was considered to be worth much more than the amount designated they would have to decline to cancel the contract. With many forcibly expressed resolutions to fight the matter to the bitter end he returned to Pittsburgh, and when the bill for the second quarter and unpaid first quarter was sent at the end of three months more it elicited no response. Nine months rolled by, and the bill, by this time

grown to \$2,700, was again sent. Immediately came a reply saying: "We have sent you check for full amount of your bill. Our New York jobbing trade has increased since this advertising has had time to show results, to such an extent that we are almost unable to handle it. Keep it up for all you are worth." This instance is another vindication of that old saying that circumstances alter cases.

J. C. OSWALD.

SLEEP ENOUGH.

Oh, I hate this gittin' up, gittin' up, gittin' up!

Oh, I hate this gittin' up wuss'n dirt!

I would like to lay in bed till the evenin' sun was red,
And if folks sh'd think I'm dead, 't would n't hurt.

I have been a-gittin' up, gittin' up, gittin' up—

I have been a-gittin' up forty year

Sence I used to live to hum, an' my father used to come
With his finger an' his thumb on my ear.

I have been a-gittin' up, as I'm bound, as I'm bound—

For I reckonize the fac', I am bound—

Gittin' up before the fowls, with my eyes like hooter owls,
When the voice o' duty yowls: "Hustle 'round!"

I have hustled 'round and sparred, hustled 'round, hustled 'round;

I have scratched an' fit an' tore an' hustled 'round—

Till I'd like to take a berth in the cemetery earth,
And just sleep for all I'm worth—underground.

I will lead a righteous life, righteous life, righteous life—

I will lead a righteous life, if I bust.

And when Gabr'l sounds his trump, startin' sinners on the jump,
I will wait the final dump, full o' trust.

I will go to Angel Gabe, Angel Gabe, Angel Gabe;

I will go to Angel Gabe, an' I'll say:

"Don't you go for to salute—I'm a common kind o' coot—
Jest an ornery galoot, plain as hay:

"You don't need to make no show, make no show, make no show,

You don't need to put on style, not for me.

I don't want no harp an' crown, nor no shining golden gown,
For my tastes is all low-down, like I be.

"Jest you put me anywhere, anywhere, anywhere—

So it 's somewheres I c'n sleep—sleep to stay;

Any shake-down you c'n fix, where it 's allus ha' pas' six—
Where it gets to that, an' sticks, all the day.

"An' send a nigger kid, nigger kid, nigger kid—

If they 's colored angels there, as I s'pose—

Send him twicet a day to shake at my shoulders till I wake,
And tell me make a break for my clo'es.

"Then I'll sort o' groan an' yawn, groan an' yawn, groan an' yawn,

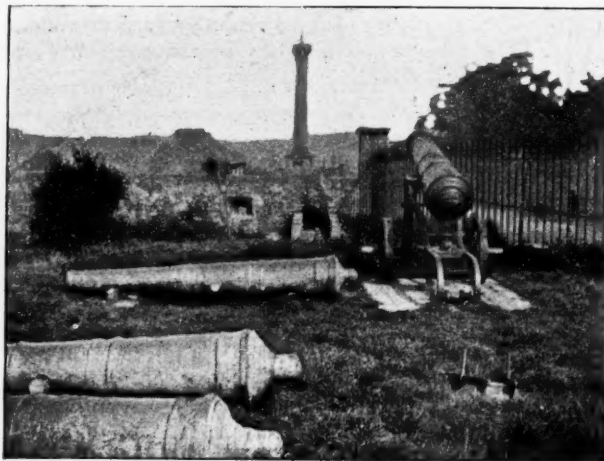
An' I'll roll upon my back, half-a-turn,

Then, remember, putty soon, reckonize that octoroon,
And jes' tell the angel coon, 'You be durn!'

"Then I'll hear him crawl away, crawl away, crawl away—

An' he'll tell me as he goes, 'Don't you stir!'

An' I'll snuzzle down—jis' so—when it 's sleepy warm below,
Jest a-murmuring as I go, 'Thank you, sir!'"—Puck.



THE WALLS OF DERRY.



Half-tone specimen by
BINNEN ENGRAVING COMPANY,
195 to 207 South Canal street,
Chicago.

TAL-Y LLYN LAKE.

By permission
Ralph Darlington & Co., Publishers,
Llangollen, N. Wales.

Written for THE INLAND PRINTER.

NEWSPAPER ILLUSTRATORS—CHARLES NELAN.

BY F. PENN.

CHARLES NELAN, the subject of this sketch, is without doubt one of the greatest, if not the greatest, cartoonist and caricaturist west of New York. His work, which appears simultaneously in the *Cleveland Press*, *Cincinnati Post*, *St. Louis Chronicle* and *Detroit News*, forming what is known



CHARLES NELAN.

in the newspaper world as the "Scripps League of Newspapers," has earned for him a reputation second to few daily newspaper caricaturists in this country. Mr. Nelan was born in Akron, Ohio, and has always lived in the Buckeye state. He began his artistic life as a portrait painter in his native town, and was eminently successful. Ambitious for a more pretentious career than that afforded by painting portraits, he went to New York and entered the National Academy of Design. Finishing his academic course he returned to Akron, where he began his newspaper career on one of the local publications. About this time ex-Governor Foraker delivered a political speech in Akron, and used one of Mr. Nelan's cartoons as the subject of his address. Foraker was at the zenith of his fame, and recognition from so high a source drew the attention of the public to the young man's work. He soon received and accepted a flattering offer from a Cleveland weekly publication. Shortly afterward he was engaged by the *Cleveland Press*, with which he has been since identified. Mr. Nelan's cartoons are always strong in conception, well drawn and to the point, as will be noted from the examples on the next and opposite columns. They indicate a fine sense of humor. He is very enthusiastic in his work, and possesses that peculiar faculty, so necessary to the successful cartoonist, of grasping a situation instantly and caricaturing it intelligently yet simply. Mr. Nelan is secretary of the Cleveland Art Club, and is prominently identified with a number of other artistic movements.

WITH THE ILLINOIS EDITORS.

FROM our representative with the Illinois Editorial Association on its European excursion, the following letter has been received. A very full and graphic account of the experiences of the travelers is given up to the date of writing:

ON SHIPBOARD, SARDINIAN, May 16, 1894.

THE START.

I beg to submit the following fairly full account of the Press Party's progress since starting on its European tour.

As you are aware, our detachment left Chicago for Montreal, Tuesday, May 1, on the 3:10 P.M. train, via the Grand Trunk road, a warm bright afternoon, that passed without event of note. Port Huron was reached about midnight, and we entered Canada at Sarnia, where all hand baggage was carefully inspected by dominion customhouse officers and considerable amusement occasioned by the anxiety of our ladies over their carefully packed cases, and we smile even now as we think how they, knowing protest would prove unavailing, watched the inspectors work from behind their berth curtains, through numerous small outlooks improvised for the purpose. It all ended well enough, however. A good night's rest followed and Wednesday morning found us at Toronto.

A glance at the railroad map will show our readers how the Grand Trunk skirts the north shore of Lake Ontario for almost its entire length, affording many fine views, and varying much the monotony of travel—a decided advantage over the average of overland routes. From Kingston on, frequent glimpses of the St. Lawrence were gotten as we skimmed on to our destination, where we arrived promptly as due at 8:05 P.M. The day had slipped pleasantly away, complete rest being our order of pastime, all feeling a need of it after the fatigue of preparatory efforts. On arrival we were immediately driven to the Windsor House, which was to be our abode while at Montreal.

Thursday brought another charming day, just the right sort in which to "do" the terraced city of many churches. Our first move after breakfast was to bargain for a suitable vehicle in which to visit the more distant of interesting places and take the Mountain drive. Cabs and cabmen are

numerous at Montreal—theirs certainly is a case of legion—every corner is adorned with them and they surround each public square. Public squares, by the way, are also numerous, affording frequent breathing spots throughout the otherwise closely built city. It consequently did not require much maneuvering to effect a satisfactory bargain, for while they, there, are not more modest than the average cabman of other large cities and like them go on the plan of "get all you can," they are of the sort also that "take what they can get." Hence from a proposition of \$3 to a price of \$1.50 was a matter of about two minutes, and we were soon off for what proved a delightful forenoon's drive. Montreal is a city of about two hundred and fifty thousand inhabitants, three-fourths of whom are Catholic and about one-half French. We gave first attention to the business district, best represented by Notre Dame and St. James streets. From thence through the residence portion, of which Sherbrooke street (Montreal's Fifth avenue) is the leading thoroughfare, following which we started in on the easy spiral-like lifts up Mount Royal, each rise revealing a new series of beautiful views until at the last and highest point of outlook



a scene unfolds of surpassing splendor—one not so soon or easily to be forgotten.

Mount Royal rises just north of the city, or, more properly speaking, the city is terraced, at the base and on the south slope of the mountain, which lifts its crown above it to a height of 775 feet from the river line, and its ascent is made easy to carriage travel by an excellent roadway of eight miles length from base to summit. This splendid eminence, possessed of so much natural beauty, is being converted by Montreal into a park for her people, which, when complete, will stand unrivaled by any of the public pleasure grounds our American cities so justly boast, and that conduce so materially toward improved moral conditions. What would Chicago not give for some such natural eminence on which to lavish her countless thousands in artful development.

From the summit, looking south, the city lays spread out in panoramic view. Public and other notable buildings, Notre Dame's towers and St. Peter's dome are quickly marked, while just beyond the majestic St. Lawrence unfolds its royal course, dotted by Nuns' and St. Helen's Islands, and crossed directly before us by the famous Victoria bridge. To the right (toward the west) Lachine rapids lay glistening merrily in the morning



sun rays, while farther south and west is caught the dim outline of our own Adirondacks, from which moving eastward the eye rests on Greene and Belle Isle Mountains, both clearly defined. Another turn toward the east and the St. Lawrence stretches its glorious length away toward the sea. In passing to the north on top of the mountain, many beautiful bits of landscape are beheld, all of which, together with our returning drive down, impressed us as an unusually pleasing experience.

The places of note worthy of especial mention and that should be visited by all contemplating tourists to Montreal, are: Its many churches and cathedrals, conspicuous among them being Bonsecour's (the oldest there), Notre Dame, Christ church and St. Peter's; Bonsecour's market, Nelson's monument, the city and other public buildings opposite, the old French section, McGill College, Royal Victoria Hospital, home of the Allens, the Reservoir (located over two hundred feet above the river, of massive stone construction and twenty-five feet deep), Grey's nunnery, and the Canadian Art Gallery—all are of interest and well worth one's while to see.

On Friday we hastened away to catch the 7:50 train over the Grand Trunk to Lachine, and arriving, found our boat, the Filgate, in waiting; it is somewhat in advance of the sight-seer's season, and there were but two or three besides ourselves (five in all) to make the run, notwithstanding which our boat started promptly, and we had soon passed the Indian village of Cauhuawago, where in former days a stop was made to take on a native pilot whose better knowledge of the channel insured more safety to the trip through the rapids, all of which precaution has been rendered unnecessary, and is now dispensed with. The swift river current carried us quickly to the frothy rapids, and as we neared the most critical point, tossing and tumbling in the turbulent waters, each found that they intuitively held their breath as our swift approach revealed our close proximity to out-jutting ledges, which, however, were, as usual, safely passed, and then a short stretch farther of more frothy waters and the famous rapids



had been run. It is then a pleasing thing to go quickly to the boat's stern, a much better idea being there given of the extent of the fall. This we did, when in a few minutes, distance and a bend in the river closed the scene.

I cannot say our expectations had been fully realized, having possibly been somewhat prejudiced by literature of the advertising kind which so unavoidably falls in one's way, but we were nevertheless a unit in the opinion that our time and money had been well spent. Rain came with the afternoon and the balance of the day was passed under some disadvantage.

Our party had now entirely assembled, its principal members having arrived under the guardianship of our president, Mr. Clinton Rosette, and his worthy wife, commander and chief of our excursion—that is to say, Mr. Rosette is chief and Mrs. Rosette commands him. They, with the main party, having been one and one-half days together en route, had had a very jolly time of it, coming as they did in special coach, and now our completed company of traveling companions numbered twenty-three—a genial, clever party, each on mutual pleasure bent. Our steamer, the Sardinian, of the Allen Line, was timed to leave for Liverpool, Saturday, the 5th, at day break, but owing to delay in loading could not get away before 9 A.M., so many of our number who had not previously seen the rapids hurried away in the morning, having been assured they could make the run and return in ample season for the Sardinian's starting. But the morning proved unfavorable, a fog settling down over the rapids, making the run dangerous; they were consequently belated, and considerable consternation caused, as Captain Moore, the commander of our chosen carrier



seemed—through his inherent promptitude—bent on getting under way, and his superior officers, Messrs. Hannah and Barclay, of the Allen Company, could give no reason for such unusual delay other than favoritism to our party, which in the present instance proved all-sufficient, and, despite the protests, the Sardinian stood in waiting until our company's safe return some two hours past the appointed time, a practical evidence certainly of our standing with the Allen people, whose kindly courtesy placed each under a decided obligation. Our belated members, however, appeared keenly annoyed by this entirely unavoidable circumstance and their actions quickly set at rest any idea of indifference on their part, if such had previously existed, and even Captain Moore was soon restored to his wonted good nature by the raillery that followed. Our start was made at 11:30 A.M., and the sun soon lent his brightness to the pleasures of the day. The trip to Quebec was charming, and at 9:30 P.M. we pulled up at her docks amid a glow of city lights that looked invitingly out into the darkness that had set about us. We immediately landed, visited some of the stores and arranged for cabs to come the following morning (Sunday) at 5:30, that we might see the city before the hour of our boat's leaving, which was to be at 10 A.M. sharp; we had had quite a sufficiency of hair-breadth escapes and it was laughable to see how each planned to do his sight-seeing and get back anywhere from one to two hours before departing time.

The morning came with threatening mien, the sky looked dark and lowering. Promptly at 5:30 our cab called and as promptly we were in waiting, so a good start was effected and quaint old Quebec began unfolding her many oddities to our highly interested gaze.

Quebec, a city of about twenty thousand inhabitants, is divided into Upper and Lower Town, of which Lower Town is the older, having been founded in 1608. Probably no city on our continent is more often quoted as representative of foreign ideas; it is simply full of foreign thoughts and suggestion without a single modern American feature or impression. A strong natural fortress, its promontory rising three hundred and fifty feet above the St. Lawrence, on which height the citadel stands.

Our drive carried us through Notre Dame street, their principal business thoroughfare, past the market places and Central church (built in 1688), then up a steep and irregular roadway to the Frontenac Hotel, a splendid structure of slightly location; Dufferin Terrace, the promenade of Quebec's élite 400; and Governor's Garden, where a monument stands, erected in memory of the dual heroes Wolfe and Montcalm; then further on and up past the Parliament building to the Esplanade and Citadel, where we arrived some fifteen or twenty minutes before their hour of opening. While waiting we briefly looked about us and at the fortification walls, erected at an enormous expense to the English government in 1825, formidable in their day no doubt, but they would hardly count for much in a test against modern assault.

Of the Citadel itself there is but little we will undertake to say here. It occupies about forty acres; is garrisoned by a small number of British soldiers, and commands, as you will imagine, magnificent views of the surrounding country, the enjoyment of which we were in a measure robbed of by our unfavorable morning. From the Citadel our drive carried us west along Grand Alley, Quebec's best residence avenue, to the famous Plains of Abraham. Of this historic spot we endeavored to get a good view, after which we went carefully about the monument erected to mark the place where Wolfe received his last summons and fell dying on that fateful September day in 1759. Heroic Wolfe—young, full of talent, and ambitious—how poignantly his short, brilliant career personifies that verse of Grey's, where in his immortal Elegy he says:

"The boast of heraldry, the pomp of power,
And all that beauty—all that wealth e'er gave,
Await alike the inevitable hour,
The paths of glory lead but to the grave."

Our return drive was through the suburb St. Louis, where many of the middle class find their homes, a neat but unpretentious section; then—

to satisfy our curiosity—through the poor and squalid portion of the city, where, as in the suburb referred to, it is not the rule that residents own their own dwelling places, they being held by the few and rented to the many. Rent rates are low, however, the equivalent to from \$9 to \$12 per month being paid for the better, while in the poorer section \$5 to \$7 is the price. The cottages are all similar in construction—usually one-and-a-half stories in height—of rather small ground dimensions and divided into seven rooms. The principal buildings and better residences are generally built of native stone; the medium class of brick; while in the poorest section wood is used almost altogether, and wood is their only fuel. Comparatively neat and cleanly did the squalid part appear; but, as it seemed to us, woefully insufficient to resist the rigorous climate where marks of winter even yet remain, snow being plentifully seen in the gullies and more shaded nooks.

Opposite to Quebec, on the south bank of the river, Port Levis is located. It was here that in 1759 the English, under Wolfe, were encamped. The storm of the morning notwithstanding, we had seen what we wanted, and our return to the boat on this occasion was in ample season, I assure you.

We were soon again under way passing the Falls of Montmorenci, on the north shore—plainly visible from the ship's deck. Our next and last stop was Rimouski, 150 miles below Quebec, where we simply touched to put off mail; we then, posting our farewell messages, this was the last of earth to us until Liverpool.

All along down the river banks whitewashed farmhouses and tin-roofed churches caught our attention; they are a feature of Lower Canada. The frequency of the former was especially noticeable, and all were close down by the water's edge. Back in the country there seemed none at all, and occasionally as the land slope brought the background to full view, the fence dividing line of farms indicated their general shape as long, narrow strips of land, varying in width, but all reaching away to the rear apparently indefinitely, or, at least, until lost by a rise or fall in the landscape. This seemed very curious to us until, through inquiry of a Canadian fellow-passenger, we learned that the size of a French-Canadian farm is entirely dependent upon the size of the farmer's family; that as sons grew up and married it was customary to bestow upon each a portion, and as the French-Canadian is not at all of a roving nature, seldom selling his possessions, land holdings become considerably divided; while the explanation of their strip-like appearance is that there are practically but two good wagon roads through this section and they along the river banks. Consequently at each land division—that every farm may have its independent access to the river road—it has seemed necessary to bestow at least a strip reaching to it. There may be broad acres, or arpents (the French term equivalent to five-eighths of an American acre) at the back, but the fronts are narrow, mere dooryards apparently, bringing the houses near together along the river bank and roadway. The land itself is not such as our Illinois farmer loves to till, but of light soil and rocky tendency, which, with a small holding and short season would not appear of very flattering prospect; but French thrift makes existence possible, and the Canadian farmer lives content—indeed, I think decidedly more so than the average of others better possessed. A cold climate begets a warm fireside, and the love of home grows strong.

The following day we sighted Newfoundland—bleak, barren and still sleeping under her white, ermine-like robes. We were then just entering the Gulf of St. Lawrence, where we began to get a taste of what ocean sailing in this latitude at this season is; cold (the thermometer at about 35°) and foggy, and the sea, while not "mountain high, tossing foam to a vaulted sky," had nevertheless a good, stiff swell on all day long, which toward night found some of us wanting. But our party are well calculated to cope with any ordinary vicissitude; we do not anticipate any very serious trouble in our foreign travels.

Just before leaving, I was told by a friend of considerable experience that there were two languages all Americans contemplating a tour abroad should acquire, namely, "the English for *special* occasions, the profane for *general* use." You will consequently quickly see how peculiarly fitted a company of country editors are for "doing" Europe, if they can only avoid too great a frequency of the "*special* occasions." I beg to state, however, that up to date I have not heard a single "cuss" word from any of the gentlemen of our party—understand, please, I am speaking now for the gentlemen only—and whether this sanctity be due to a pleasant trip or placid natures I leave the PRINTER readers who know us to their own conjecture.

Now, just a word about the Sardinian. Like many another good thing well done at the time of doing, she stands today a stanch and steady craft. Wanting possibly in some of the embellishments of more modern ships, she is nevertheless a good sailer, built along the right lines and containing all necessary comforts. Ably manned by a kind and courteous crew, her passengers are left in want of nothing possible to grant that would contribute to their ease and comfort. We have rummaged her from stem to gudgeon. She is cleanly and well kept, and while the detail of our days upon her shipboard might not prove of great interest to the reader, they have nevertheless been red-letter days to us, adding many strong links to our growing chain of pleasure, and with walking, talking, steamboat billiards, quoits, cards and music, together with the lighter duties of reading and letter writing, time has vanished like the dream. An ocean steamer is more of an institution than some may think. Let me add a few statistics that will prove of interest. The Sardinian, while not of the largest type, is yet 403 feet long, 43 feet beam and 35 feet draft. She cost to build £180,000 sterling, or \$900,000. Her crew numbers 105 hands.

She carries 200 first cabin passengers, 120 second cabin or intermediates, and the usually indefinite number of steerage. Her weight, empty, is 5,000 tons; her weight loaded is 9,000 tons. She has an engine capacity of 3,000 horse. Among the items of supplies shipped for a single voyage across the Atlantic are: 60,000 gallons of fresh water, 1,000 tons of coal (their daily consumption running from 80 to 90 tons), 7,000 pounds of fresh meat, 250 bushels of potatoes, 7,000 pounds of flour, 4,000 pounds of butter, etc. These look like large numbers; they are nevertheless facts. But land is sighted, and my letter must close. Yours, TRIPPING IT.

Written for THE INLAND PRINTER.

ILLUSTRATED DAILY JOURNALISM.

BY SHERIDAN FORD.

MR. VALERIAN GRIBAYÉDOFF is a Russian by birth who went to New York in 1878 and began life as a reporter. In this capacity he became connected with the *Daily Truth*, that ill-starred bantling which, under the brilliant leadership of Mr. C. A. Byrne, began so well and ended so badly. It was a newspaper that undertook the publication of at least one outline illustration each day. Mr. Gribayédoff was more or less of a draftsman, though at that time his experience was limited. By degrees, however, he became interested in the work, and as the days came and went gave more and more of his time to it till the fascination of the craft absorbed him completely. When *Truth* succumbed to a consumptive purse, he had become imbued with the idea that illustrated diurnal journalism was the child not of Tomorrow but of Today. This, notwithstanding the fact that the experiment so far as tried had proved commercially unsuccessful. It seemed to have attracted no special attention either among journalists or the public. But only seemed.



ART INSTITUTE.—"A Trusting Place."—Denslow.

There was a journalist in St. Louis who had made a competence out of the *Post-Dispatch*. This journalist possessed that supreme gift which men call genius. 'Tis only another name for imagination. Success in St. Louis did not satisfy him. He wished to measure himself in the open beside the masters of his profession. With a confidence born of complete performance he turned his face eastward in the early eighties and bought the *New York World*, a then bankrupt and tainted property. And the chiefs of the New York press had a competitor who was destined to prove a leader—a leader who was to teach them many things.

Mr. Gribayédoff thought his work in *Truth* had passed unnoticed. It was not so. There are few good workmen in the world, and there are ever more places than men. Mr. Joseph Pulitzer, with his insight for recognizing talent—an insight that is the very mark and badge of leadership—had noted the draftsman and his work. And so, one fine day, he sent for him, and Mr. Gribayédoff had a career.



IRISH BRIEFS.—"Say nothing bad of the Fairies."—Denslow.

It was in 1884 or 1885. The first essay in the *World* was a page of illustrations of the crests and haughty armorials of American families of aristocratic lineage and a weakness for Piccadilly. The letterpress was, of course, satirical, but neither it nor the illustrations attracted special attention, and it became clear that diurnal illustration, if it was to succeed, must come nearer to life, and, like the girl in the old comedy, kiss close. The second attempt was a broadside, showing the magnates of Wall street, with large heads

and small figures, the face reproduced with photographic accuracy. The new departure achieved a sensation, nothing less, and copies of the issue sold with a rapidity which could only be likened to the sale of the *Pull Mall Gazette* when "that good man Stead" was looking after the morals of the London demi-monde. Not only New York, but the country at large, awoke to the fact that outline illustration had to be reckoned with as a formidable factor in daily journalism. From the date of its Wall street triumph every Sunday issue of the *World* has contained illustrations and plenty of them.

"I was amazed," said Mr. Gribayédoff once in discussing the matter with me, "at the victory of the idea. Journalists



"The Brewers' Strike."—Denslow.

from Boston to San Francisco wrote for information touching the work, and the ways and means for its adoption. It had appealed to the public fancy, and journalists make a point of giving the public what it craves. Thus comes it that the system inaugurated by Mr. Pulitzer and myself has been generally adopted throughout the United States."

I asked Mr. Gribayédoff if he recalled the sensation created at the time the *World* reproduced the features of some Brooklyn society women. "Indeed I do," he answered, "for I did the work. It was the first time anything of the kind had been attempted, and naturally it created some talk. Certain of the illustrations did not come out well in the printing, and as a consequence the results were of a depressing nature. No woman can forgive anyone responsible for a portrait of her that does not make her beautiful. Then, too, at the outset, women were not used to such publicity, and its novelty startled them. In the beginning it was only with the greatest difficulty that photographs of prominent society women could be obtained for reproduction. Today, thanks to custom, there is seldom much difficulty in the way if the illustrations are to be used in high-class newspapers. It is like anything else. There are daily newspapers which no woman of self-respect would, if she could prevent it, permit to reproduce her features. There are other papers to which she would offer no objection."



"A Question of Form."—Denslow.

I am not altogether in touch at the moment with American illustrated daily journalism. So few of the papers reach me. But it would seem, from some I have studied, that the thing is being overdone. The majority of the sketches are atrocious, from an artistic point of view, both in design and printing. The vocation is a new one, and it has attracted raw recruits. To judge by some of the newspapers, blacksmiths and coal heavers have mistaken their calling. I have seen half-page illustrations that looked as though they might have been designed by a child incapable of drawing a straight line. Time, however, will doubtless set all this right, bring capable men to the front, and relegate the weaklings to the mechanical

department. Illustration that illustrates must follow the letterpress and not attempt to lead it. Take an instance. The other day a newspaper printed ten or fifteen lines of gossip about a well-known politician whose face is familiar as sin. Yet a portrait of him, occupying nearly one-third of a page, was reproduced with the paragraph. When the illustration dominates the text in this fashion the result is deplorable and makes the judicious grieve.

Newspaper illustrators, like all others, need to cultivate reticence of expression. An artist is known by what he omits! Overelaboration is fatal. Broad effects cannot be attained with the present processes of printing daily newspapers. It is the delicate thumbnail sketch conveyed in a few lines that does it. One might call the craft the art of indication.

Without illustration some articles are incomplete. Not long ago I saw in a western newspaper, I have forgotten which one, a charming critique on "Actresses Legs." It was evidently written by a man of taste who knew where to draw the line. There was not an adjective askew, not a phrase too highly colored. The article was illustrated with some dainty outlines of the Langtry leg, the Mary Anderson leg, the Mrs. James Brown Potter leg, the Bernhardt leg, the Ada Rehan leg, the Jane Hading leg, the Ellen Terry leg, the leg of Lillian Russell, and other legs too numerous to mention. The art of the graver supplemented the art of the writer and unity was the result. The majority of articles in a daily newspaper have no need of illustration and to attempt it in such cases is to bring contempt upon the craft.



ART INSTITUTE.—"The Model Draped."—Denslow.

frantic efforts to portray the horrible in crime, every one of them is a full-blown *Police News*. If the thing goes on I shall give up the contest and take to religious journalism."

"I trust," I said, with some feeling, for I like Stetson, "that you will never fall as low as that!"

WORLD'S FAIR DIPLOMAS.

Charles Tindall, of Boston, in an interview in a local paper of Washington, D. C., of June 18, says: "Along with a good many other exhibitors who were awarded diplomas at the World's Columbian Exposition, I'd like very much to know when we will get the aforesaid diplomas. A good many of us are beginning to wonder whether we will ever get them at all. There has been some miserably bad management in this matter, and somebody needs a good roasting. There are over 20,000 diplomas to be issued, and not one of them yet printed. It is even questionable whether there is any money to pay for them, as I've heard it hinted that if the expense is to be borne by the Committee on Awards, the Chicago directory will probably go to the courts for an injunction."



W. J. Ferguson as Stephen Spettigue in "Charley's Aunt."—Denslow.



"CINDERELLA."

Half-tone engraving by
THE TERRY ENGRAVING COMPANY,
Columbus, Ohio.
From colored photograph.
See advertisement on page 302.

Copyrighted by Baker's Art Gallery,
Columbus, Ohio.

Written for THE INLAND PRINTER.

THE DETROIT "FREE PRESS"—PAST AND PRESENT.

FOR sixty-three years the Detroit *Free Press* has been a fixture in Detroit. Each year it has had some fitting observance of its natal month. But this year came the crowning achievement and the realization of a purpose that has been among the potential forces which throughout its long career has kept it in the forefront of legitimate journalism. For the first time in its history the *Free Press* sent greetings from its new home to its friends and patrons.

When the *Free Press* was first founded there were 12,000,000 people in the United States, now more than 65,000,000. Michigan was then a remote and undeveloped territory.



W. E. QUINBY.

Detroit was then a mere village. Now it is one of the most magnificent cities in the world, famous for its beauty, homes, hospitality, commercial importance, industrial advantages, educational facilities, healthful climate and picturesque environments. More than 275,000 people make up its citizenship and its growth is as rapid as it is substantial. From the day of its birth in 1831 to its anniversary in 1894 it has ever

conscientiously sought to advance the interests of Detroit and Michigan, and in this it has received the highest evidence of appreciation in a recognition which has long solved the problem of its success. Its circulation then was thousands; now it is millions. The facilities then for news getting were crude; now they are perfect. Where the readers then were necessarily confined to the locality of publication, they are now found the world over. Its influence from the same cause restricted, it is now international. Where it was heroically struggling for existence, it is now devoting its superb energies to the attainment of a still higher excellence.

The *Free Press* might well date its existence from the time that Sheldon McKnight founded the Detroit *Gazette* in 1817, for it was from that beginning that the paper eventuated. But the fire fiend came and destroyed the plant in 1830. In the following year the *Oakland County Chronicle* was brought to Detroit and Sheldon McKnight placed at the helm, and from this time the *Free Press* dates its birth. The office was then located at the corner of Bates and Woodbridge streets, and later removed to a building opposite the postoffice, then at the corner of Jefferson, near Wayne street. At the beginning of 1835 it was made a semi-weekly, and on September 28 of that year, was launched as a daily, the first in Michigan. The sheet was a folio, 10 by 17. On February 1, 1836, Mr. McKnight sold his interest to L. L. Morse, of the Ontario (N. Y.) *Messenger*, and John S. Bagg. A few months later the paper was enlarged and improved, and Mr. Bagg soon after became the sole proprietor. On January 4, 1837, the paper was entirely destroyed by fire. It was without material and none could be obtained until the opening of navigation in the late spring. Henry Barnes, who afterward became one of Michigan's honored

citizens, had arrived in the city with a complete outfit for the printing of a paper in Niles, Michigan, and he was induced to trade his plant for an interest in the *Free Press*. In February, J. S. and A. S. Bagg bought the paper, and two years later the latter became the sole owner, and in August, 1841, it was removed to the corner of Jefferson avenue and Griswold street. In this year Detroit was visited by a terrible fire and the paper was again destroyed. A few days after the fire A. S. Bagg formed a partnership with John Harman, a compositor on the paper. The *Macomb County Republican* and Port Huron *Observer* were induced to suspend publication for the winter, and the combined equipment of the two offices was utilized to get out the paper until it was enabled to do better. During this time it simply had to do the best it could and varied in size and appearance. During this time it was an evening paper until, January 7, 1845, it again became a morning paper, and in this year the first power press in Michigan, and the first west of Buffalo, was put in operation. Thus early was it alert for the mechanical aids in its business, and ever since the same commendable enterprise has asserted itself wherever opportunity afforded.

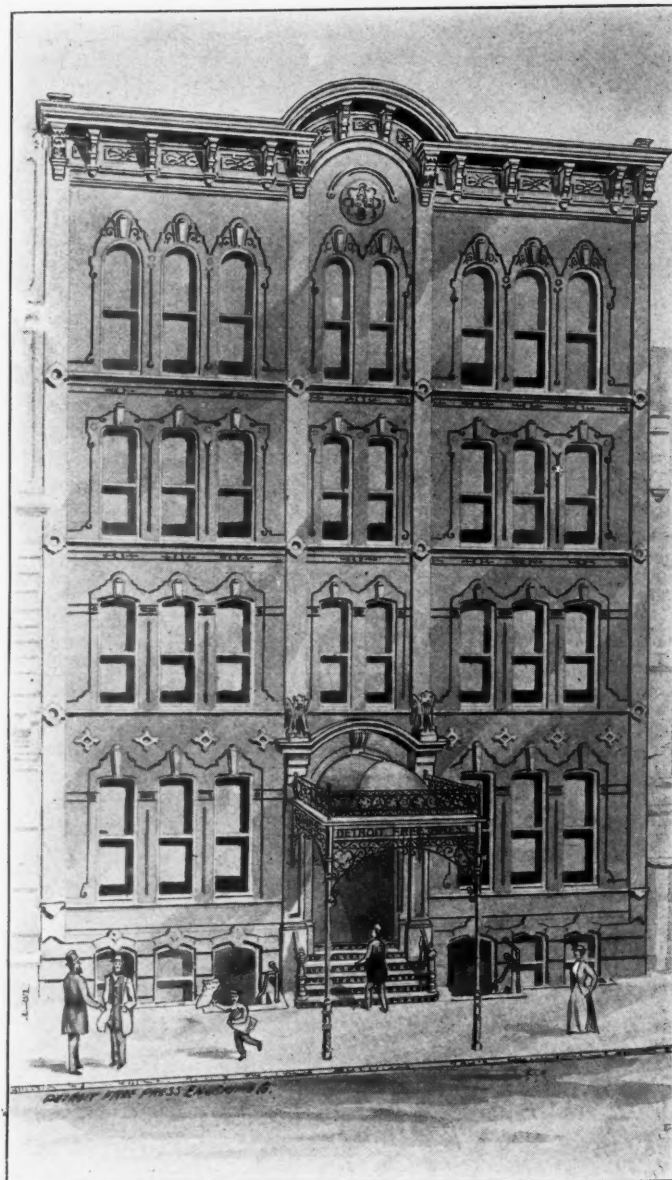
On May 9, 1849, A. S. Bagg sold out his interest to J. S. Bagg, and in 1850 the paper was issued by Bagg, Harmon & Co. On June 22, the firm was changed to Harmon, Broadhead & Co., and in the same year the paper was removed to Griswold street, just north of Jefferson avenue. During this year it absorbed the Detroit *Commercial Bulletin*, and was issued with daily, tri-weekly and weekly editions. April 1, 1851, it again changed owners, J. Barnes, S. M. Johnson and T. F. Broadhead becoming the publishers. This year the paper was provided with new type and enlarged to seven columns, and printed for the first time with steam power. In 1852, J. S. Barnes and S. M. Johnson became the owners. February 3, 1853, an important epoch of the history of the *Free Press* was inaugurated when it became the property of the late Wilbur F. Storey, who enlarged it and commenced the publication of a Sunday edition, taking personal editorial management, stamping it with his marked personality. He had with him a number of marked writers, among them being the late Congressman J. L. Chipman, W. S. Isham, Tom Cook and Henry Starkey, all of whom are recalled with admiration by the readers of that day. The telegraphic service, though in its infancy, was utilized, and the *Free Press* was upon the high way to the success it has since attained.

In 1860, William E. Quinby made his appearance upon the *Free Press* in the unpretentious capacity of a court reporter, who had his spurs yet to win; but the event was fraught with significance to the future of the paper. He had attained the responsible position of city editor, when Mr. Storey concluded to carry out his idea of a great Chicago paper, and sold his interest to Henry N. Walker. This gentleman formed a partnership with F. L. Seitz. A few months later the paper was sold to a new firm composed of H. N. Walker, C. H. Taylor and J. Barnes. By 1863 Mr. Quinby had become managing editor of the institution, and purchased a quarter interest.

About this time the *Free Press* was active in the promotion of news-gathering enterprises which have since become among the most efficient in the advancement of journalism. In its office the Western Associated Press was formed. In the stirring times of the war it published morning and evening editions. It had correspondents with several of the fighting regiments which brought honor and credit to the state during that eventful period of our history.

August 18, 1866, the Detroit Free Press Company was organized, the stockholders signaling the event by an enlargement of the paper and an improved news service. In 1872 the last and most important change was made in the ownership and management of the *Free Press*. From that time to the present W. E. Quinby has owned a controlling interest in the paper. In the same year A. G. Boynton became connected with the paper and still is with it, holding the position of political editor. Then, on the high road to prosperity, enjoying recognition

as a great newspaper, it encountered another disastrous fire on April 29, 1878, when the entire plant was destroyed. No time was lost, however, for the next morning the paper appeared again and gave its readers a full account of its misfortune. Uninterrupted prosperity followed the paper, and it has easily held the position as one of the leading papers not only in the state but in the country. In 1880 the London, England, edition was established, which proved a wise venture, and the



Free Press is a household word among the English-speaking people of Europe, as it is among the people of the United States. Ten years ago it moved to the large and commodious building on Larned and Griswold streets. But as years went on it became apparent that a larger building was necessary for the growing need of a metropolitan paper, and this event was signaled when it moved to its new and permanent home on Lafayette avenue, within two doors of Griswold street, near the city hall and within a block of the new postoffice Uncle Sam is building.

The new building, with its extensive mechanical equipment, is probably one of the most complete newspaper plants in the country, having convenience in all departments. In the center of the basement is the engine room, one engine having 125 horse-power, and the other 70. Adjoining is the dynamo room, where there are two dynamos with a capacity of 300 lights

each, and also the elevator engine. The large boiler room is to the left, containing two 70 horse-power boilers. In the front basement is located the office of the circulating department.

The rear first floor is devoted to the presses, where there are two Bullocks and a Scott perfecting press, each with a capacity of 12,000 copies an hour of an eight-page paper. In the court, just off the press room, is located the structure where the casting is done, the matrices being molded in the fourth story of the front building, in the department near the composing and make-up rooms. The right side of the first story of the rear building is devoted to the mail room. The convenience of this arrangement is readily appreciated by practical newspaper publishers.

On entering the building one passes beneath a handsome ironwork *porte-cochère*, and to the left are the handsome general offices where general business is transacted. Behind this apartment is an absolutely fireproof room, where the book-keepers are stationed, and where the books and records of value are kept. To the right of the main hallway are the offices of the secretary and treasurer, the business manager and the cashier. The second floor is devoted to offices occupied by tenants.

The third is the editorial floor. At the west front is the room of the president of the *Free Press*, W. E. Quinby, at present representing the United States as minister to the Netherlands. This is one of the most luxuriously appointed offices in the country, and without question the finest private office in Michigan, being finished in Louis XV style, with magnificent mantel, artistic decorations and furnishings in keeping, being lighted in the front by three large windows. Adjoining is the room of the political editor. At the east front is located the room of the vice-president and managing editor. The decorations of the walls are unique but characteristic, consisting of many matrices. Near by is the reception room, long distance telephone and library. Behind these are the local room. Across the hall is the office of the night editor, and the day and night city editor and telegraph editor. Across the court the editorial department is continued, where are the rooms of the literary, sporting, music and art, dramatic, society and state editors. In the rear of the building are the rooms of the artists, with darkrooms for photographic purposes. In the west front room the wires of the Western Union and Postal Telegraph companies find entrance, and all special messages are received right in the building.

The top floor constitutes a model composing and make-up room, being high and very well lighted. Eighteen Mergenthaler linotype machines are used, the power for which is supplied by two 10 horse-power electric motors. There is an office for the foreman, a corner for the ad. department, where there is choice of the most modern faces of type used in making this department of the paper look most attractive. This is appreciated by the large class of business men who use the *Free Press* as an advertising medium. The matrices are made in this room, and the center of the room used for the make-ups. This room is admirably arranged with the latest contrivances and conveniences of the craft.

VIENNESE SHOW-PRINTING.

There is a printing office in Vienna the sole employment of which is the announcement of fêtes, plays, concerts, etc., nothing else being printed but placards. The proprietor of the establishment has many persons in his service who thoroughly understand the most striking way of announcing such matters to the street public by unique arrangement of alluring words. The monster types used are all wood; the effect of the great colored letters upon men's eyes and fancies is always speculated upon. In the pictorial announcements of estates for sale, the letters are often composed of pictures of castles and rural views, the effect of which is very "catchy" and sure to please the eye.



Halftone from photograph of painting by
FRANKLIN ENGRAVING AND ELECTROTYPING CO., Chicago.

“HE IS RISEN.”
Illustration from “The People’s Pictorial Bible History,” The Henry O. Shepard Co., Publishers, Chicago.

REVIEW OF TYPE DESIGNS.

BY R. COUPLAND HARDING.

Some protest having been made regarding this department of review and it being represented that injury has been done to the business of certain founders, it was decided to abandon this department of THE INLAND PRINTER. We have received so many solicitations from founders and others to continue the articles of Mr. Harding, however, that we have renewed our agreement with him, and in future no criticisms will be made of the products of typefounders who do not welcome or appreciate such criticism. We take this opportunity to invite typefounders generally to send specimens of their latest novelties and type faces to Mr. R. C. Harding and duplicates thereof to the office of The Inland Printer Company.

BRUCE'S SONS, of New York, have been good enough to send me several copies of their ninth supplement, dated February, in which I find four new job styles, all complete with lower-case and figures, two in five sizes, twelve-point to forty-eight point, and two of plainer style, with an additional size in ten-point. Of the two ornamented styles, 1565 and 1566, the first is a fancy tuscan, with light blocking on the left-hand side. The individual characters are pretty. The Y and the M are specially noticeable; the latter is so strangely shaped, that on emergency it might easily pass for a T. Style No. 1566 recalls the familiar "Century," though it is heavier, more condensed and varied in several details. It is less legible than its old prototype, almost requiring to be spelled out. The numerous "tails" are confusing; as in example "Represent," with seven descending letters in place of the single descender P in ordinary roman. The effect, as also in the words "Reduced Prices," is monotonous.

TIMES OF Fragrant Flowers

ORNAMENTED No. 1565.

No doubt the letter suffers by being shown in long lines. It is one that will require to be used with great moderation. I scarcely know what to say of Antique No. 311. In the transition period of punch-cutting, sixty or seventy years ago, when the old-face was dying hard, and early tentative attempts at ornamental letter were made, many styles now considered inelegant and clumsy, were placed on the market. More than once I have noted with some surprise the revival by the Chambers street house of almost-forgotten faces of that period. The present antique is not in the strict sense a revival, as it is an original design; but it has all the uncompromising stiffness and squareness of the period of Italians, fat-faced romans and heavy antiques. The heavy horizontal lines give the letter a

AMERICAN Medicines in themselves

ORNAMENTED No. 1566.

Hebraic look, suggestive of the old "Italians"; but it has one strong point in its favor—it is most unmistakably legible. Equally readable is Gothic No. 204—an excellent letter, decidedly the best in the supplement. It has all the legibility and force of the plainest sanserif, while its quaint adjustment of broken curves and angles give it a style peculiarly its own. The cap O and S may serve as illustrations. In contour it resembles the open letter "Arboret" (No. 1) more than any other style I can recall, but on the whole it is better shaped.

Magazine publishers, and all who make a line of neat display advertising, will, I think, welcome this face.

Messrs. Schelter & Giesecke, of Leipsic, show a fertility of production which is surprising. The most important exhibit in their new *Mitteilung* is a splendid new series of roman, with corresponding italics, entitled "Schulantiqua No. 18." This

HEAD LINES 1894 Fast Express

ANTIQUE No. 311.

style has several special features. First, as its name implies, it is expressly designed for school books, and legibility has been made a primary consideration. Secondly it is to systematic "set," or to use the somewhat inaccurate American term, is "self-spacing." The founders consider that Benton, Waldo & Co's system of eight widths sacrifices due proportion, and have therefore introduced twelve widths, to the following units, 2½ (i, l, and points), 3, 4, 4½, 5 (the principal characters, including the n, figures, and most of the small caps), 6, 6½, 7, 7½ (m, H, M only); 9 (W, Æ, Œ), and 10 (— only). I think that the

TERRITORIAL Santa Fe Railroad

GOTHIC No. 204.

advantages of the self-spacing system are somewhat diminished when there are twelve different widths; but there can be no two opinions as to the great beauty and harmony of this series, quite apart from its legibility. I notice a peculiarity, both in roman and italic, as regards the f. The letter is cast rather wide, unkered and the five familiar ligatures are abandoned. This reform was attempted nearly fifty years ago in the Pitman-Ellis phonotype, and earlier still, Stanhope introduced an unkered f, but I think he retained the ligature. In the italic the f is cut short off, thus avoiding the lower kern with its risk of breakage. This, though not uncommon in job-letter, is a new thing in a standard roman. I have French specimens in which the f is cut square off; but it extends below the line. Columbus, in nine sizes, 10-point to 60-point, is a fancy sans,

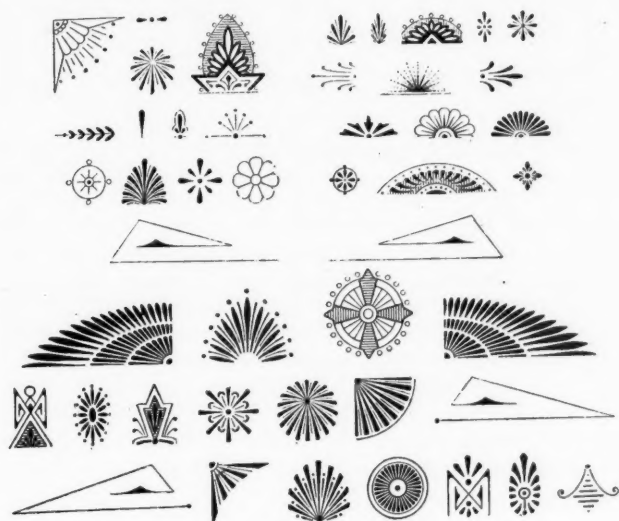
Protestantische 6 REFORMATION

COLUMBUS.

quite unlike its American namesake. A good solid useful style. Borders series 175 and 176, two sections each, are really series of line ornaments, adapted to work with brass rule. I cut out a few characters from the synopsis. Some of the pieces of the smaller set are on triangular body. The series contains 145 characters, large and small. Series 176 is much larger. It contains 250 characters, of which I have cut out a few, enough to show the boldness and freedom of the design. All the characters are in pairs, and the complete synopsis fills a large quarto page. The designs are perfectly adapted to type and rule decoration, and contrasted with the old French flourishes in fashion a generation ago, show how vastly typography has gained by its emancipation from the traditions of the copper-plate engraver. Some effective designs in combination brass rule, and a number of charming corner vignettes, complete the list of novelties.

The Messing linien-Fabrik Aktiengesellschaft, of Berlin, has brought out a series of 131 ornaments in brass, for combination with their standard faces of rule. They include pointed

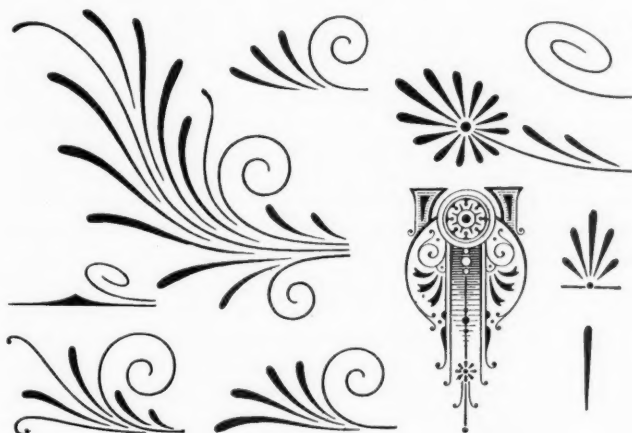
and curved terminals, horseshoe curves, ribbon ends, fancy corners and centerpieces, and nearly every imaginable enrichment to a brass-rule design. Most elaborate adaptations are displayed on the specimen sheet, and apart from the beauty of



SERIES 175.

the designs, their economy, as compared with ordinary rule-twisting by the compositor, is very evident.

The house of Numrich & Co., Leipsic, I have known by name for some years, but have never seen their specimen book, nor do I just now remember having hitherto met with any sheets of their novelties. I was therefore the more interested



SERIES 176.

this month on receiving from them a sheet showing in nine sizes, 16-point to 96-point, a very handsome letter entitled Rococo. In its particular class, I know of no face to equal this. The letter, while bold, solid and legible, is at the same

**Weihnachten
Hannover**

ROCOCO.

time flowing and graceful in every line, the work of a true decorative artist. The initial B to this chapter is from the largest, or 8-line size. The style is complete with figures. I have but two criticisms to offer. The S is slightly top-heavy, coming too far forward, and the peculiar W (shown above),

though very graceful, is not readily recognized. It looks something like a badly proportioned D. This face should prove a great success. The founders would do well to supplement it with an outline series for register colorwork.

Three new borders, about 18-point, 24-point and 36-point respectively, and each containing two running characters and a square corner, appear in the *Tokyo Press and Paper* for January. Not being able to read the language, I cannot give the name of the foundry. The borders have the usual defects of Japanese running patterns—a style entirely foreign to the decorative art of the country. The drawing is good; but the work is too minute, the space too closely filled, and the light-and-shade values too uniform. Instead of clearly-defined designs of birds and foliage, the effect unless closely looked into, is that of shaded patterns in various tints of gray.

EXPERT OPINION ON ADVERTISING.

FREQUENTLY we are appealed to by readers of *THE INLAND PRINTER* for an opinion concerning the adaptation of a style of work to some specific purpose, and we take pleasure in answering all inquiries, either directly or through the columns of our journal.

A recent inquirer submits a circular issued by a printing house and used as an advertisement. To give our readers the benefit of expert opinion, we placed the circular and "query" received with it, in the hands of Mr. Walter L. Gallup, with the request for a professional opinion.

The circular submitted, reproduced slightly less than half size, the original being in the colors of red and blue on white paper, is as follows:

WHO DOES IT?

IS IT SATISFACTORY?

IF NOT, TRY US

THE RECORD PRINTERY AND BINDERY

ONTARIO, CALIFORNIA

IT'S A FINE ART. Job Printing used to be ranked among the trades, and it was a comparatively easy thing to satisfy the demands of old-time customers. But in these latter days it has come to rank among the fine arts, and it requires a comprehensive knowledge of the needs of all sorts of patrons to produce Printing that will be appropriate for every profession and branch of business.

THE MAN IN TRADE should have Printing in harmony with his business. The hardware man requires one style, the art dealer another; but all should have neat stationery. A handsomely printed letterhead, a neat card—what attractive advertisements these are! We somehow get in the way of "sizing up" a business man by the kind of printed matter he uses.

WHERE IT IS DONE. The mission of this circular is to advertise a Printing House where first-class work only is done. We don't pretend to do work cheaper than anybody else; we only claim to do high grade Printing at proper prices. Our facilities enable us to get out work in the shortest possible time.

WHAT WE CAN PRINT. Everything is a trifle too comprehensive perhaps. To be more specific, we make a specialty of commercial work, such as every man in business needs. We have facilities for book and pamphlet work, and can furnish corporations with certificates of stock, etc. Our type is new and all our material is up to date.

A TRIAL JOB will convince you that we do all that we claim. We give a small order the same attention that an art catalogue would receive. Will you not let us submit you figures on such work as you need? We will prepay express on all orders of \$3 and over, and can make shipments by either the Southern Pacific or Santa Fe.

Yours for Printing,
THE RECORD PRINTERY AND BINDERY,
CLARKE BROS., Proprietors. A Street, Ontario, California.

OUR PRINTED STATIONERY COSTS BUT
A TRIFLE MORE THAN BLANK PAPER.

Accompanying the same was the following:

"QUERY.

"To the Editor: ONTARIO, California, May 3, 1894.
"Some time ago we printed several hundred circulars like the inclosed, and mailed them to business and professional

men in towns where there were no printing offices. Return envelopes were also inclosed. We are still waiting for our first order in response to our earnest invitation to 'try us.'

"Is the fault in the circulars, or the stolid and indifferent public, or who?"

"A. F. CLARKE,
Foreman Record Printery and Bindery."

MR. GALLUP'S REPLY.

To the Editor:

CHICAGO, June, 1894.

DEAR SIR,—I have looked over the circular of "The Record Printery and Bindery," and note Mr. A. F. Clarke's question concerning it.

While it may be justly considered that the phraseology, conception and display of the circular is far superior to the average effort in this line, and that Clarke Brothers are properly entitled to credit for unusual ingenuity, yet their question may be answered in a general way that the reason no one accepted the "earnest invitation" was partially due to the unnecessary and tiresome length of the circular. I say "partially" because the fault cannot be entirely specified. The "several hundred" that were mailed may have reached and been read in many cases by interested men not at the time in need of printing; the "hard times" and hesitancy about an outlay for even printed stationery, or a "stolid and indifferent public," may have been obstacles in the way of the success of that circular. I doubt that Mr. Clarke expected you or anyone to give a reason why no "trial orders" were received, because to be able to do this would be equivalent to the capability of constructing a circular which would positively bring orders, and the man who can do that has not been discovered. Nevertheless, from my point of view the circular in question is very much at fault, and being so can be charged with a measure of the failure to fulfill its mission. The writer of it fell into the common error of trying to say too much.

He asks a question at the outset, "Who does it?" to which in any event he expected no answer. It is useless. The "If not—try us," is a harmless phrase cumbering the ground, so to speak, without having any value, as the appeal is supposed to be properly made in the body of the circular. He proceeds to argue that printing is a "fine art," employing seventy-five words to do so. Then follows a paragraph which asserts what kind of stationery "the hardwareman" and "the art dealer" should have, etc.

If the circular was written with the intention of sending it to several hundred business and professional men in towns having no printing offices, good judgment in addressing the class of business men most frequently found in towns so small was not used. If it were written for another class and sent out because it was "on hand," a mistake of another kind was made.

I append wording for a circular which I would offer as a substitute. It is entirely constructed of words employed by Clarke Brothers, and almost wholly in the same order, an elimination, of what I consider superfluous words, being made:

YOUR PRINTING, IS IT SATISFACTORY?

WE do high-grade printing, make a specialty of commercial work such as every man in business needs, have facilities for Stock Certificates, Book and Pamphlet Work; type is new and all material is up-to-date.

Let us submit figures on work you need. A trial job will convince you. Can make shipments by either Southern Pacific or Santa Fe R. R. and will prepay expressage on all orders for \$3 or over.

CLARKE BROS.,
The Record Printery and Bindery,
A Street, Ontario, Cal.

I call attention to the fact that no words have been substituted for those of Messrs. Clarke Brothers, merely to show the possibility and effect of brevity. It is my opinion that the

circular in question would have brought orders to The Record Printery and Bindery had it gone out in the form suggested, even under similar conditions, and yet there is hardly a sentence in it which to my mind constitutes the most effective business phraseology.

Yours very truly,

WALTER L. GALLUP.

RANGE OF ADVERTISING IDEAS.

BY WALTER L. GALLUP.

CONFIDENCE in advertising, as well as a belief in high-class printing, is again exemplified in a sixteen-page and cover book just issued by the Northern Trust Company Bank, of Chicago, entitled "Traveling Abroad." The body of the work is profusely embellished with half-tone engravings from drawings, either of suggestive and typical pictures or views of notable European scenes. The text affords desirable information relative to the transmission of the necessary funds required by travelers, letters of credit and how to obtain them. I have noticed very much of the literature issued by this company, but nothing so elaborate as this. The selection of colors has been unfortunate, yet notwithstanding this imperfection it reflects credit upon the designer and advertiser.

THE advertisements of "Benedict, engraver, Chicago," in each issue of THE INLAND PRINTER, may be commended for terseness, but it might be reasonably suggested that the words used to designate character, facility, etc., might be substituted by something specifying particular advantages.

D. T. MALLETT's trade magazine, the *Hardware Dealer*, contains some of the best examples of well-written and well-displayed trade advertisements which I have ever seen. It is probably due to the fact that Mr. Mallett knows how to do it and gives the benefit of his experience to patrons. I hope that he will preserve the present plan of alternating advertising pages with reading matter throughout the magazine.

THE HENRY O. SHEPARD COMPANY's pamphlet, "Ideal Business Literature," is their advertisement of a new departure in an already expanded business, in which they propose to take the whole task of designing, writing and compiling a catalogue or pamphlet, as well as the mechanical parts, entirely off a customer's hands, making a price to correspond. The customer will have nothing to do but read and be pleased until his work is delivered.

EDW. HINE & Co., printers, publishers and binders, of Peoria, Illinois, have recently issued a circular printed in imitation of typewriting upon a regular letter-head. The idea is old and of doubtful value when used to advertise anything aside from an extreme novelty. The phraseology has diminished its value still further. Messrs. Hine & Co. are undoubtedly deserving of liberal patronage, but if they are not disappointed in the results of the circular it will be an exception to the general rule.

An example of intelligent advertising as well as of neat and tasteful printing was put into my hands a few days ago. A 9½-inch envelope having the following inscription neatly printed on the upper left-hand corner contains the matter:

JUST AN ORDINARY SPECIMEN OF
UHLER BROS.
NEAT
EVERYDAY WORK.

The initials of these lines are red, and it will be noticed that they form the acrostic JUNE. One of the inclosures is their monthly calendar blotter for June; another, a two months' calendar blotter, a specimen of work supplied to a customer. They are inclosed with a circular of very neat print, of brown ink, on enameled book paper, giving prices, etc. Their offer is blotters for advertising purposes, and by the issue of monthly blotters of unique appearance containing dignified yet convincing phrases, they have shown themselves to be enterprising advertisers of extraordinary ability.

IN a recent issue of *The National Grocer*, of New York, edited and, I believe, owned by Artemus Ward of Sapolio fame, I notice a 7½-inch double-column ad. of *Scribner's Magazine*, calling attention to the Christmas (!) number! This paper charges high rates for its advertising space, and it would be interesting to know whether this ad. has been used for some months as a "filler," or whether the Scribners have paid those high rates, using an out-of-date advertisement, contrary to their customary enterprise. To an observing advertiser's mind an estimate of the value of the column carrying such an ad. is essentially lowered.

APROPOS to the foregoing I remember once to have read the advertisement of a Chicago South Water street commission merchant which quoted "Fresh Arrivals of Strawberries" in November. In my estimation it is no less commendable to the advertising manager or editor of the publication to overlook such things than the advertiser who neglects to use the space to the best possible advantage. Such advertising instead of being a benefit is a positive detriment all around, injuring the advertiser, the paper, the other advertisers and the cause of advertising generally.

A MEANS of advertising entirely novel is issued by The Kittredge Company, of New York, under the title of "Coupon Advertiser." The scheme is said to be patented, is not a subscription publication, and consists of ten leaves of commercial note size, four of which are manila tag board perforated into four coupons each, and bound in alternately with the rest. Across the face of these is printed the advertiser's mailing address, and on the reverse side is some request which the advertiser would have the public make. These coupons are commended as an unusual means of answering an advertisement, owing to the readiness with which they can be detached, stamped and mailed. The fixed leaves of the publication contain publisher's notes and illustrated "write-ups" of each advertiser. It is in effect a compound circular with considerable merit.

I HAVE been permitted to review the sixty-eight specimens submitted in THE INLAND PRINTER competition for typographical construction of advertisements, the awards on which were announced on page 251, June issue, and the prize-winners of which were reproduced on page 269. No doubt many readers of THE INLAND PRINTER have watched this competition and have been interested in its results. The awards reveal a wide diversity of judgment as to what style of type arrangement constituted the best appearing ad., and after reviewing the specimens I am prepared to express the belief that had there been a dozen or more judges the decision would indicate as wide a range. Were it a mere matter of artistic arrangement of the type, and awards were made on that basis, it might be declared that the judges either had displayed poor taste or that a very poor lot had been submitted to them. These gentlemen, however, were obliged to base their judgment upon the advertising conception of the compositors as interpreted by the types. As I view it, the germ of this advertisement is:

NINETY IDEAS ON
ADVERTISEMENT
COMPOSITION.

Valuable Little Book
25 Cents.

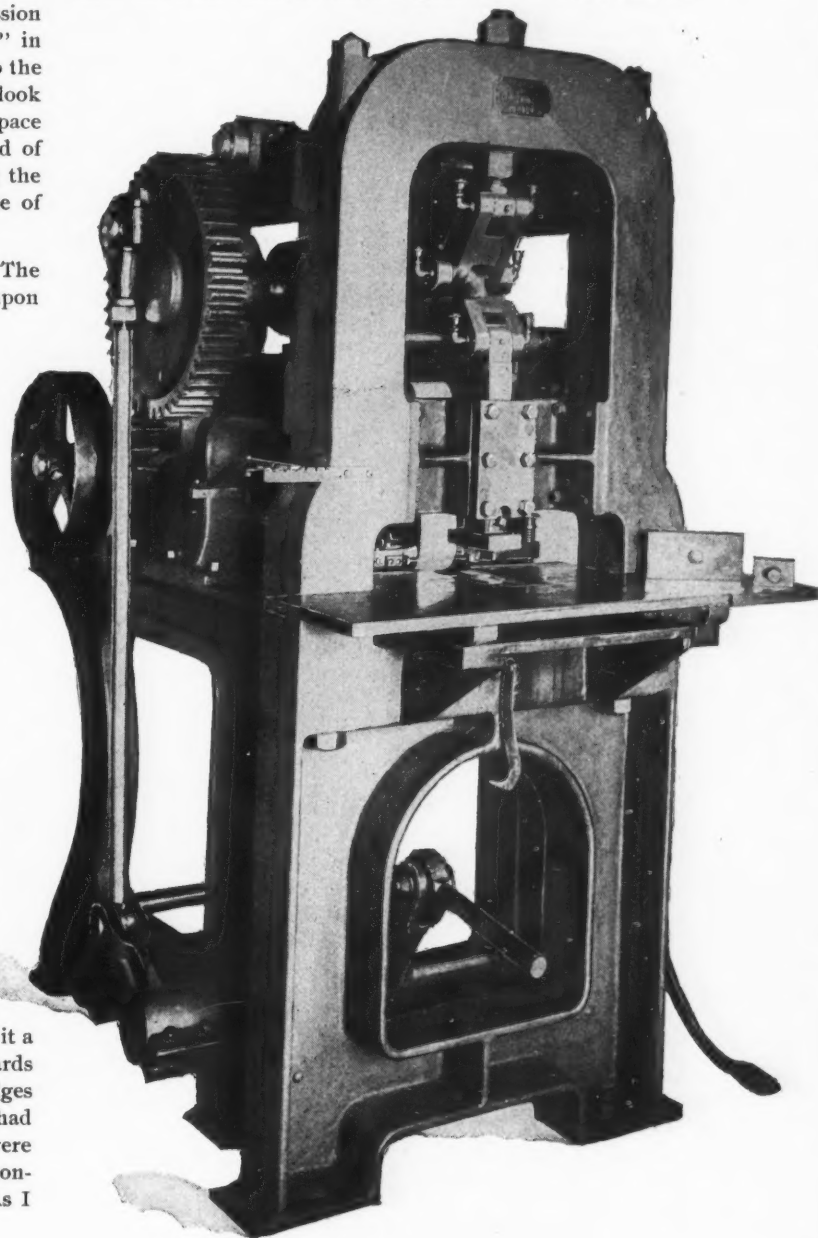
The Inland Printer Company,
212-214 Monroe Street,
Chicago.

That is, to use the phraseology of the advertisement as we find it. Mr. Lord's selection for first prize comes nearer to this idea than the others, yet there are some on the list which in my judgment more nearly combine a proper interpretation of the writer's thought with artistic or neat typographical arrange-

ment, which is the point to be gained in advertisement construction. I am persuaded that the competition opened up by prizes offered in the June number will bring in excellent examples, inasmuch as in one offer latitude is given in the matter of wording, and the fact that in the large ad. special points to define excellence will be considered.

THE STEEN POWER STAMPER AND ILLUMINATOR.

AFTER years of earnest thought and labor there has recently been completed in Philadelphia a machine whose inception was the occasion of skeptical comment and whose advent created a great deal of doubt and dis-



trust. Like all radical innovations, the Steen power stamper and illuminator has had an immense amount of prejudice to overcome. That stamping and illuminating can be done by power with as much nicety as by hand and at a speed many times greater is even yet an unproved proposition in the minds of many who have not yet seen it done. But that it is a fact no one who has seen one of the machines at work will attempt to disprove.

The Steen power stamper and illuminator is simple in principle, direct in its action and has been built for wear. It is massive in construction without a suggestion of clumsiness,



MARIE TEMPEST.

Photo by Max Platz

Half-tone engraving from photograph, by
A. ZIESE & SONS,
300-306 Dearborn street, Chicago.
Duplicate plates for sale.

See advertisement page 397.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY WILLIAM J. KELLY.

TO CORRESPONDENTS.—Letters of inquiries for reply in this department should be mailed direct to Mr. William J. Kelly, 762a Greene avenue, Brooklyn, New York. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

CORRECTION.—In answer to inquiry of "D. E. S. & Co.," Eaton, Ohio, in last number, relating to gold size for gold-leaf lettering, the word "heat" occurs instead of *beat*. The sentence should therefore read "take white of egg from shell; beat it well, and leave to settle." (K.)

MUDDY LOOKING WORK.—G. J. M., Philadelphia, desires to know why the printing on a business card sent us looks so muddy. "It has," he says, "received a careful make-ready, and the ink used is a \$1 per pound policy black." *Answer.*—The presswork on the card, while not first-class in result, is certainly not objectionable so far as good commercial work goes. The causes which seem to have conspired against a first-class result may be summed up thus: Inferior finish of the card stock, want of body and luster to the ink, and the use of old and defective type in the composition, some of the letters in which could have been improved in looks had they been humored with a little more underlay.

PRINTING ON CELLULOID.—C. S. C., Chicago, has this to say: "Can some of your readers inform me how to print upon celluloid, in black or in colors? I have used shellac mixed in the color and found it very satisfactory, but should like to hear the opinion of others. I use brass type in my work; probably some of the printers would like to learn of its advantages. I shall be glad to enlighten them." *Answer.*—There should not be any trouble in printing on celluloid, when the make-ready is even and hard, and properly prepared inks are used. All reputable inkmakers sell such inks. Shellac, when reduced to a liquid state with high-proof alcohol, forms a good drier in any color of ink; but if used too freely it has a tendency to corrode on the rollers and form; indeed it will often destroy the brilliancy of some metallic bronzes when exposed to light and atmosphere. Electrotypes are generally made use of in this kind of printing; but there can be no doubt that some of our readers will be pleased to answer this inquiry and to hear more from C. S. C. in relation to his use of brass type.

ROLLERS WITH THE USUAL SUMMER COMPLAINT.—C. W. B., Knoxville, Ohio, says: "Dear Sir, I have derived much benefit from the information found in your department each month, and I feel certain that you can tell me how to overcome a difficulty. Three weeks ago I had a fine job of commencement programmes upon which I wished to do extra fine presswork. The weather was *extremely* hot and the air dry; my office is located upstairs and is extra dry. I used good ink, and the stock was excellent, but the rollers would not take the ink. I would wash them up and everything would go right for fifteen or twenty minutes, then the disk would look as if it were covered with gooseflesh, and the rules and type would take on a set of whiskers that was most aggravating. I tried everything; the rollers were so sticky that I could hardly work the press. I was just sick one evening when I went home. That night there came up a storm; the weather turned cold, and, presto! those rollers worked like a charm. This is not the first time, nor am I the only printer who has this difficulty to contend with. With me it happens every summer although I use good rollers." *Answer.*—Your case is that of thousands—far and near—and the trouble experienced will likely continue summer after summer so long as glycerine is used in roller composition. The hot weather alluded to could not have been dry as supposed, but full of humidity, as is evident by the storm that immediately followed it. That was why your rollers would not take up and distribute the ink. The glycerine worked up to their surface and made them soggy and lifeless; and your

washing them repeatedly made them more so, yet "sticky" because the face of the rollers was coming off in small particles, thereby filling up everything and spoiling the work. It is useless trying to do good work with such conditions against you. If you will get about a quarter of a pound of powdered alum and mix it up in a half-gallon of clean water, and sponge off your rollers with this and then leave them aside to dry for about an hour you will be able to run them a longer time than when otherwise treated; but you must first clean off the ink that is on the rollers with a little benzine. Keep your rollers covered with a soft, non-drying ink when not in use. Read reply to C. W., of Portland, regarding inks, also article on rollers under "Typographical Make-Ready," both appearing in this number.

ABOUT LEVELING UP CYLINDER PRESSES AND LEARNING PHOTO-ENGRAVING.—B. A., De Ruyter, New York, writes: "I wish to ask through the 'Pressroom Queries' if a cylinder press does not stand level on the floor, does it cause an uneven impression on the cylinder." *Answer.*—Don't wait to experiment with a press under such conditions, but go to work and level it up at once. It does not necessarily follow that because a cylinder press stands unevenly on the floor that the impression will be uneven on the cylinder, no more than the tipping of a roman letter will form an italic one; provided, that the bearers of both bed and cylinder are evenly set and of proper height, end for end. The great harm consequent to a press standing unevenly on the floor falls upon the more sensitive and important parts of its construction, the abuse of any one of which soon spreads to others, and, after a time, wrecks its availability. Cylinder and platen presses, when carelessly set up, will "lurch" from side to side and cause slurring, bad register and other faults. Our correspondent also puts this question to us: "Do you think that photo-engraving can be successfully and practically taught by mail?" *Answer.*—We would not advise anyone to try this; because we deem it impracticable to become successful in its chemical, mechanical and artistic intricacies. The theoretical problems of this industry, however ably expounded by mail facilities, will be lacking the essential elements of practice and experience, without which all theories vanish into vagueness.

DIFFICULTY WITH HALF-TONE PRESSWORK.—C. W., Portland, Oregon, has evidently struck what may now be termed on old snag, as may be gleaned from the following letter: "Can you inform me why a half-tone illustration should appear like a confused or meaningless mass—I mean the solids or darker shades—when after a delay of about an hour (waiting for the proof) the job was started to be worked off. While the make-ready and overlaying was in progress, the cut looked clear enough; but after working a dozen or so impressions (whether light or dark), the ink seemed to dry up on the heavier portions of the cut, and if not wiped off would pull the stock. The ink used was of a good, black color, short and stout-bodied, and the paper was fine cut or coated paper. The same ink was used all right on a cylinder press, with the exception that it seemed to be impossible to regulate the fountain or flow of ink to the rollers; one minute it being a good color, the next too dark or too light, etc., for which we would like to know the cause and remedies." *Answer.*—The difficulty complained of can only come from two causes, namely: The rollers or the ink used, and we fear both have contributed to the annoyance of our friend in the first case, which evidently occurred on a platen job press. Printing half-tone illustrations on platen presses, especially if the plates are too large and the machine weak, is always more difficult than when done on cylinder presses, because the former does not possess equal distribution, rolling or impression. When rollers do not distribute and deposit ink uniformly, no matter whether the ink be long or short in texture, it is evidence that they are affected by atmospheric conditions of humidity which make them useless for their duty, and others should be substituted for them at the

earliest moment. While making ready, doubtless, the rollers performed satisfactorily, because the press was not run at the regular speed; but when put to this speed they picked up and left the ink in spots on the plate, as their face was too moist to do otherwise. This would form a "conglomeration" in a short time, and pull the coating off the stock as a consequence. Fine inks, on the other hand, are often made "too short," and will not flow in the fountain, for the reason that their full body and short tack prevents them from hugging the fountain roller when the machine is running at regular speed. We also find that much of the ink put up for half-tone work contains too much drier, and this peels off the enamel coating from the paper and holds it on the plate, which soon fills up the interstices of the engraving, thereby rendering it a "meaningless mass." When this is a condition of fact, a small quantity of No. 0 varnish or a small piece of vaseline, well mixed with the ink, will have a beneficial effect.

Written for THE INLAND PRINTER.

IDEAL SUPERVISION—WILLIAM FLETT.

BY B. J. F.

NO position in a large printing office, it may safely be said, requires more discrimination or makes larger drafts upon the patience of the incumbent than that of foreman. It was recently necessary for me to make a call upon the mileage department of the Rand-Avery Supply Company,



WILLIAM FLETT.

of Boston, Massachusetts, and the system and order prevailing there under the direction of Mr. William Flett was to me singularly impressive of what capable supervision can accomplish. The Rand-Avery Supply Company is devoted exclusively to printing for transportation companies, and is the largest office of this kind in Boston. It is divided into three departments, the job, ticket and mileage, and to the latter I have reference particularly. The scrupulous cleanliness of everything in the department is remarkable. The floor, at the time of my visit, was as clean as if

newly washed, all the bright parts of the presses had been polished with emery cloth, and not a particle of grease or ink was noticeable out of place. The windows were polished and bright, the woodwork scrupulously scrubbed, and while I was there men were up on step ladders before starting the presses wiping all the shafting and pulleys with waste.

Not a piece of paper is allowed on the floor, each person having a waste basket to put paper in. The paper stock was all cut and labeled on shelves. Racks for forms for press and foundry, all labeled, in their places. The walls and ceiling were all newly whitewashed, and the air was pure and clear, which is rare in the average office. I turned to Mr. Flett in surprise, and asked him how he managed to keep things looking so nice and neat. He said he insisted on it, and all the employes took an interest in having it so. He said that he believed in having a place for everything, etc. "Well," said I, "how do you manage to keep your floor looking so white?" He said he had a couple of the boys mop the floor with lye water every Saturday about an hour before closing time, and if any of the men wished to chew tobacco they must provide a box or some other receptacle. Every day the office is swept twice: in the morning and at noon hour. Said Mr. Flett: "I insist on these rules, and see that they are carried out to the letter." I then remarked that I thought the employes would be displeased, and in reply he said: "Here is a sample of it," taking out a handsome gold watch on which was engraved:

Presented to Wm. Flett
by the employees
of the R. A. Supply Co., Mileage Dept.

Mr. Flett is a native of Chatham, New Brunswick, and when a lad was bound out for a term of four years to learn the print-

ing business in the office of the *Miramichi Advance* of that place. After serving two and one-half years of his time he was freed from his indentures, and given charge of the office. He held the position for a year, until his desire for a larger sphere of action brought him to modern Athens, when he entered the employ of the Rand-Avery Supply Company, where he has been for the past nine years. From the start he was appreciated as a valuable man, and in the spring of 1890 he was appointed to his present position in charge of the mileage department. The testimonial of his employes' regard for him, to which I have already referred, Mr. Flett has a pardonable pride in. It was presented to him last Christmas. Within the watch case is a miniature of Mr. Flett's wife and baby, and the inscription mentioned above. Accompanying the watch and chain was an elegantly designed and illuminated address, the work of the company's artist, the wording being:

DEAR MR. FLETT:

We, the employes of the Mileage Department R.-A. S. Co., deeming this a fitting time to show our appreciation of you as our foreman and a sympathetic friend, tender you this slight token as a mark of our esteem and respect. Hoping that the hands of time shall ever point to prosperity for you and the loved ones within its case.

And if God ordains that our paths should be different, we hope that this shall be a gentle reminder of the many pleasant days we have spent together.

With deepest respect,

YOUR EMPLOYEES."

BOSTON, Dec. 24, '93.

Mr. Flett is but twenty-nine years old, and the secret of his success lies in his consideration for his employes without favoritism, and with thorough discipline. The *morale* of the department, influenced by his personality, is beneficial to the Rand-Avery Supply Company, and to every worker in the establishment.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

FOOT-NOTES AND HOW THEY SHOULD BE PLACED.—A. J., Detroit, Michigan, desires "to be informed on the proper position for foot-notes—at the end of the article or at the foot of the column to which the note refers." *Answer*.—At the end of the article if within the column, and in a newspaper at the foot of the column if the article runs into a following column. Foot-notes should seldom occur in a paper. In a book or magazine foot-notes should always be at the foot of the page.

DISUSE OF THE COLON.—C. R., Toronto, Canada: "Is the disuse of the colon at the present time not a mistake? Is it not a very useful and expressive mark? What is supposed to take its place?" *Answer*.—Colons are as frequent in their proper uses now as ever. The colon never was used much in real punctuation (that is, within the sentence) by the best punctuators. Opinions differ as to its usefulness and expressiveness. My own opinion is that it never had a place other than that shown in its use on this page. It is sometimes used where a period should be, and sometimes in the proper place of the semicolon.

POINTS INSIDE AND OUTSIDE QUOTATION-MARKS.—A. J. Fenton, Michigan, says: "A humble compositor, having become involved in a dispute regarding punctuation, leaves it for you to judge whether or not he is correct. In the verses of Ben King, 'If I Should Die Tonight,' quotations are used as in this example:

And say, "Here's that Ten Dollars that I owe", etc.

I would like to ask, Is it not proper to put the comma at the end of this line outside of the quotation-marks? My opponent claims it is never proper to do so. If you will please explain the use of punctuation-marks in such cases you will greatly

oblige a subscriber and reader of your magazine." *Answer.*—The comma should be *inside*. In some cases logic would put the comma or period outside, but that makes a ragged appearance, and the best taste does not allow it. A semicolon or a colon outside does not offend the eye, and is better placed outside when the quotation logically comes within the punctuation.

IS PUNCTUATION UNNECESSARY ON TITLE-PAGES?—P. L. F., San Francisco, California: "Regarding the use of points in title-pages, the contention is made by some that the arrangement of the lines does away with the need of points, particularly on the larger display-lines. Will you kindly give your opinion on this matter?" *Answer.*—Punctuation of title-pages has certainly been thrown overboard by a great many people, and most of our recent books appear without it. Its disuse is merely a matter of taste, and title-pages, especially those with little reading, do look better without it. I am old-fashioned enough, though, to prefer the use of points in everything.

THE PROPER USES OF O AND OH.—B. V., Des Moines, Iowa: "Please explain the proper uses of *O* and *Oh*. Are they to be used indifferently?" *Answer.*—The "Century Dictionary" says that *Oh* is common in ordinary prose, and *O* is preferred in verse and in solemn style, as in earnest address or appeal. The "International" (called "Webster's") says that a distinction is insisted upon by some, that *O* should be used only in direct address, while *Oh* should be used in exclamations. John Earle, a noted English philologist, says: "We should distinguish between the sign of the vocative [address] and the emotional interjection, writing *O* for the former and *Oh* for the latter." This distinction is quite common in practice, and good.

UNIFORMITY IN PUNCTUATION, ETC.—H. K. M., Chicago, asks: "What is the procedure necessary to attain uniformity in punctuation, capitalization, etc., on a certain work that has to be rushed? The copy is in various manuscripts. Is it quicker and cheaper to have the proofreader go through it first, or had it best be given out to the compositors with some general directions?" *Answer.*—If the matter is of similar formal character throughout, directions to good compositors should be sufficient; but the surest way is to have the reader fix the copy. Rush, however, is almost always disastrous, and the work can hardly be expected to be absolutely uniform. The customer who has work rushed should be very grateful if he gets good work. One can hardly tell, without experiment, which way is quicker or cheaper.

CAPITALIZING IN COMPOUND WORDS, ETC.—E. B. C., Lynn, Massachusetts, writes: "In setting titles, should compound words have the second word capitalized? What is the custom of the best printers in regard to this? Have you published any articles on compound words recently?" *Answer.*—The "custom of the best printers" is, so far as may be determined, somewhat in favor of capitalizing the second element of a compound word in a title with capital initials. Custom is very uncertain in this, as in many other matters; and it would be a great gain if principle could be made the basis of procedure, which in this case would overrule the capital. To show the principle, another error that is almost universal must be considered. "Compound word" is used as meaning "two words joined by a hyphen," which is not its proper meaning. A compound word is a *word* made by joining two words, whether with or without a hyphen. A distinction between *one word* and a *word* is evidently erratic, even if it is almost universal. "Hyphen" means, etymologically, "into one," and the mark is used because the parts between which it is inserted are taken jointly as one word. It is not likely that a habit so fixed can be overcome, or even that the trial will be made; but a better distinction would be "two words," "solid" or "close," and "hyphenated." It is not right to use a capital letter in the middle of a lower-case word; therefore, on principle, it is better not to capitalize any but the first element of a compound. THE

INLAND PRINTER has published many articles on compounds. One letter some time ago said that what is wanted is simplification, evidently meaning that the hyphen should not be used. This idea of simplification is unreasonable, because it leaves open the question whether any certain pair of words should be left separate or joined. The fact is that a large majority of people *do* use the hyphen, but with no uniformity, so that we often find in close succession such inconsistencies as "lunch-baskets" and "button boxes." The only way to simplify this is to apply principle, and conclude that if one of the terms is a compound the other must be. They *are* compounds from the only real grammatical point of view, and so are all others like them. Usage has made it impossible to insert or omit the hyphen uniformly, but has not so restricted our power of uniformly joining in some way or separating words of exactly the same nature.

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY A. L. BARR.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

TEMPERING CASTING METAL.—H. H., San Antonio, Texas: "Under what conditions will casting metal become too hard? In what manner will it display the defect, and how can it be remedied?" *Answer.*—Metal is hardened by antimony. Antimony melts at 842° Fahr., tin at 424° Fahr., and lead at 612° Fahr. It is easy for you to see that the tin will burn out first when too hot; the next metal to burn will be the lead, leaving you nothing but the antimony. Stereotype metal should never be heated to a red heat, as it is certain to burn out the tin, which is the most expensive of the three metals. It will show its defects, first by not running full and being rotten or porous at the end nearest to gate or tail of cast. Too much tin will make sinks in cast, especially when it is not allowed to stand a long time after pouring, as it does not set as quickly as the other metals.

ELECTROTYPE SHELLS ARE MAILABLE.—J. T. R., Chicago, Illinois: "Is it possible to have electrotype shells mailed from, say, Europe or vice versa and have them backed with metal at destination, mounted and printed and give satisfactory results?" *Answer.*—Yes! There is no reason why shells should not be sent any distance, if properly packed, and backed at destination. It would be better to have them tinned before shipping.

EVAPORATING WATER FROM WAX.—D. H., Chicago: "What is the best and safest method of evaporating water from the wax composition in molding?" *Answer.*—The water can be removed readily by heating an iron and passing it over the top of the wax. Do not get the iron too hot, and only barely touch the top of the wax with it. If the water shows after it is poured on the plate, warm a straight edge and pass it over the face of the wax. This will cause the water to evaporate.

WEARING QUALITIES OF COPPER-FACED TYPE.—H. C., Baltimore, Maryland: "From an expert's experience please inform me if copper-faced type has any advantages over other type in wearing qualities, and to what extent, if any?" *Answer.*—Copper-faced types have never given good satisfaction, as the shell is liable to peel off after using it a few times. For bag work and other coarse work of like character copper-faced type is found to wear longer, but as a general rule and for all-around work it is not desirable.

CONCAVITY IN MOLDS AND TYPES.—G. G., Cincinnati, Ohio: "What causes concavity in plates and occasionally in type? Can it be remedied? If not, how can it be avoided?" *Answer.*—There are several reasons for concavities in both type and stereotype, but the general cause is in the metal not

being properly proportioned, or it may not be at the right heat when poured, or the mold may not be at the right temperature, or the metal may be so full of dirt that it will not run properly. I believe you will find that you have too much tin for the amount of other metals, if you have trouble such as your inquiry intimates.

CORRECT RATES FOR GILT-EDGED WORK.—P. M., Detroit, Michigan: "I have read your interesting notes with the greatest profit since they were commenced in THE INLAND PRINTER. I would be pleased to have you state a scale of prices which would be correct and profitable for first-class gilt-edged electrotyping and stereotyping, basing your estimate on the usages of, say, Chicago?" *Answer.*—To do first-class electrotyping regular work, forty per cent off list; jobwork, from twenty-five to thirty-five per cent off; newspaper ads., from thirty-five to fifty per cent off. This is a general average; some jobs should pay more, and some a little less; but you cannot vary much from the above and do first-class work and make any money.

CAN PRESSMEN SUPPLANT STEREOTYPERS SUCCESSFULLY.—J. J. J., Boston, Massachusetts: "To decide a wager and for the satisfaction of a number of your readers will you inform me if it is possible for pressmen in newspapers to pick up enough of the stereotyper's trade to hold positions as stereotypers against the regular force in case of any dissension in the organizations?" *Answer.*—It is no easier for a pressman to be able to do stereotyping than it is for a stereotyper to hold a pressman's position, as each of the occupations is a trade in itself. There are some places in this country where pressmen are doing stereotypers' work and vice versa, but no first-class pressman will do stereotyping in addition to his legitimate business, or any first-class stereotyper do presswork under the same terms. It is no easier to learn stereotyping than it is to learn any other trade, as all beginners will certify to.

PROCESS ENGRAVING NOTES AND QUERIES.

BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

COMPETITION IN PHOTO-ENGRAVING.—Art Bliss, Denver, Colorado, asks: "Is it true that competition is depriving engravers of the profits of the photo-process methods?" *Answer.*—It is too true that a senseless cutting of rates is destroying photo-engraving as a business. This subject will be made the feature of an article elsewhere to which the correspondent is referred.

PHOTO-PROCESS INSTRUCTION BY MAIL.—G. Hara, Detroit, Michigan, inquires: "Can I study the half-tone business successfully by instruction by mail? Where could I receive such instruction?" *Answer.*—The correspondent is referred to the advertising columns and also to the reply to Mr. J. L. Markoe. I have heard of men receiving instruction in medicine by mail, and if they were successful practitioners afterward I do not see any reason why you should not become a past grand master in the art of half-tone making in a similar way.

WOOD ENGRAVING VERSUS PROCESS ENGRAVING.—Bernard Hull, Chicago, writes: "Is it true that good wood engravings are no longer produced, by reason of the competition of the photo-processes? Is the study of wood engraving abandoned for the same reason?" *Answer.*—It would be sad to say that when such wood engravers as Cole, Kruell, and Juengling or nearly a hundred others in this country and Europe pass away, that there would be no others. It is true that this generation has seen the golden age of wood engraving, and we are now having a flood of photo-process work; but good wood engraving will always be in demand for the illustration of work that will live. New applications for illustration are being daily

found, so that the field for all methods of engraving grows larger, but in relief plate printing it must be conceded that artistic wood engraving will always hold the place of honor.

SUBJECTS FOR HALF-TONE WORK AND SUBJECTS FOR ZINC ETCHING.—T. R., Chicago, writes: "I frequently have drawings made by the half-tone copper method, in which I notice a distinct loss of strength from the original. Zinc etching, however, preserves the strength, sometimes to harshness. Can you tell me how to distinguish the suitability of the drawings for the purposes of the two methods?" *Answer.*—The article, "Mistakes in Half-Tone," in THE INLAND PRINTER for June explains this matter. It is there stated strongly that the half-tone process flattens the subject reproduced by it. Why the contrast is increased in zinc etching would require going into the laws of optics to explain. Sufficient to know that drawings for half-tone require greater contrast between the highest lights and the deepest shadows than is desired in the reproduction. The copy for well engraved zinc etchings should, on the contrary, have more detail in the shadows and stronger lines in the high lights than should be in the reduced reproduction.

STARTING A PHOTO-ENGRAVING PLANT.—J. L. Markoe, Bombay, India, asks: "Is it possible for me to start a half-tone or photo-engraving plant successfully in this country. Nothing of the kind is done here. I understand printing but know little of photography. I desire to experiment on the matter if not too expensive. What should I do to make a start?" *Answer.*—You can start a half-tone photo-engraving plant in India, but why not start a watch factory, or any other business that you know little about, your chances of success will be equally great. Your query suggests a longer article in another place in this number. If you desire to learn the first principles of photography as applied to photo-engraving, I would recommend you to study Edward M. Estabrook's "The Ferrotypes, and How to Make It." I suppose there are a hundred volumes in my library on photography and yet there is none that treats the subject so clearly as the one mentioned. About the same laws govern negative making for photo-engraving that apply to the production of a good ferrotypes. Read THE INLAND PRINTER for further information. If you want to inaugurate a successful half-tone business, however, you should have a practical operator, and one may be had by advertising in a Munich or New York newspaper.

ENAMEL FOR HALF-TONE WORK.—J. K., Toledo, Ohio, asks: "What is the best enamel for use in half-tone work? Where can it be purchased, or can it be made from a formula at home, if so what is the formula?" *Answer.*—Here is a good formula for half-tone enamel. It is being sold at from \$25 up for the bare recipe, without the explanation regarding the chrome alum, which is most important:

No. 1.—Dodd's superfine glue.....	2 ounces
Water.....	2 ounces
No. 2.—Merck's bichromate of ammonia... 120 grains	
Water.....	2 ounces
No. 3.—Whites of eggs (albumen).....	2 ounces
Water.....	2 ounces
No. 4.—Chrome alum..... 120 grains	
Water.....	2 ounces

Be sure you get the glue mentioned, no other will answer quite as well. Allow the glue to soak up its two ounces of water. Dissolve the bichromate of ammonia in its two ounces of water and add to it thirty drops of the chrome alum solution, No. 4. Heat the glue, after it has absorbed the two ounces of water, until it is almost boiling. Heat No. 2, when the chrome alum has been added, and pour it into the hot solution No. 1 while stirring the latter. Beat the whites of eggs up well in the two ounces of water and add three or five drops of aqua ammonia. When the mixture of No. 1 and No. 2 cools some stir in No. 3; filter the whole while warm. Whirl

the copper plates after flowing in this solution to get an even coating. Do not be afraid to burn it in until it is a dark brown. Use an aniline dye in the water that the print is developed in. There are many reasons why with different operators the enamel solution will give varying results. Remember the chrome alum solution is the key to the operating. Addition of alum makes the solution difficult to flow and develop, but makes the film harder, and vice versa.

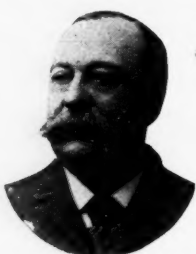
THE HORACE GREELEY STATUE.

ALEXANDER DOYLE'S bronze statue of Horace Greeley was unveiled in Greeley Square, May 30, in presence of the Press Club and typographical unions of New York and Brooklyn and Horace Greeley Post, G. A. R. The oration was delivered by Hon. A. J. Cummings, who was one of the editors of the *Tribune* under Mr. Greeley. The statue was presented to the city by George H. Moore, chairman of the executive committee and was accepted by Col. John R. Fellows, on behalf of Mayor Gilroy. As will be seen by the illustration the statue represents Mr. Greeley seated in his editorial chair, with a copy of his paper in his right hand. It is of bronze, seven feet in height, with a base 5 by 7 feet, and rests upon a pedestal of Quincy granite which measures 8 by 10 feet. The

of a committee which had been formed shortly after Mr. Greeley's death in 1872. It was made up of his friends and admirers, and while the amount in Mr. Green's possession had been collected for the purpose of erecting a monument to his memory, nothing beyond this had ever been accomplished. This unexpected stroke of good fortune made the task of the committee somewhat lighter, yet it was by no means even then an easy one. So many years had passed since the great editor's death that it seemed almost impossible to awaken public interest, and contributions came in slowly. After six years of earnest labor about \$14,000 was raised and the statue at last erected. There is about \$2,000 yet to be paid.

The statue, as it stands, is a token of the esteem in which the memory of the great editor is held. Aside from this, a reason for the efforts of the printers of New York and Brooklyn is to be found in the fact that Mr. Greeley was the first president of New York Typographical Union, No. 6. But four unions outside of New York and Brooklyn made official contributions to the fund. They are: Cincinnati, \$80; St. Louis, \$64; Indianapolis, \$10, and Butte, Montana, \$10.

The Horace Greeley Statue Committee consists of the following gentlemen: Chairman, George H. Moore; secretary, Marvin D. Savage; Hon. A. J. Cummings, E. K. Wright, O. S. Teall, H. C. Curry, W. P. Robinson, R. Strong, U. P. McHugh,



GEORGE H. MOORE,
Chairman.



MARVIN D. SAVAGE,
Secretary.



HUGH C. CURRY.



ABRAHAM PIETCH.



WM. P. ROBINSON.

EXECUTIVE COMMITTEE, HORACE GREELEY STATUE COMMITTEE.

inscription on the front of the statue is the name, in plain letters, "Horace Greeley." On the Broadway side is, "Erected under the auspices of Horace Greeley Post 577, Dept. N. Y., G. A. R., Typographical Union No. 6, N. Y., Brooklyn Union No. 98." On the Sixth avenue side appear the names of the Horace Greeley Statue Committee.

The committee, under whose auspices the statue was erected, was composed of members of the New York and Brooklyn typographical unions and Horace Greeley Post, G. A. R. Shortly after its organization two of its members, Secretary Marvin D. Savage and Congressman Amos J. Cummings, called upon Andrew H. Green, late comptroller of the city of New York, for a contribution of \$500 that had been made by the late Samuel J. Tilden, Mr. Green being the executor of the Tilden estate. He told them that he could not pay them the \$500 until the matter had been looked into, as he knew nothing about it, but that he did have something more than \$3,000 that he thought could properly be turned over to them. He then proceeded to inform the astonished gentlemen of the existence

A. Pietch, J. M. Figaro, A. Smiley, T. C. Wilderan and F. A. Haslein. The committee, which was organized in 1872, named the "Greeley Monument Committee," was composed of W. W. Niles, George W. Childs, James O. Howard, Andrew H. Green, John Cochrane, Alexander Doyle. Of the Executive Committee of the Horace Greeley Statue Committee, whose portraits are herewith given, all are working printers. Messrs. Moore and Savage are also members of Horace Greeley Post, G. A. R., the former serving as present commander, and the latter as senior vice-commander. Mr. Curry is an ex-president of Brooklyn Union, No. 98, and Messrs. Pietch and Robinson members of "Big Six." It is to be hoped that the committee will experience no difficulty in obtaining the \$2,000 yet to be paid upon the statue. Those of the readers of *THE INLAND PRINTER* who wish to have a part in the honoring of this great journalist may do so by sending their contributions to Ebenezer K. Wright, president of the Park National Bank, to whom the committee is much indebted for his generous aid.

TRADE NOTES.

THE Mont-de-Piété, or pawn office of Paris, loaned, in 1893, the sum of \$11,000, on a total of 5,350 books. These could not be new volumes, as the law interdicts manufacturers pawning their wares.

THE Dexter Folder Company have now removed their entire plant to Pearl River, Rockland county, New York, and all communications should be addressed to the company at 49 Wall street, New York. Pearl River is situated twenty-five miles from New York city, on the New Jersey & New York Railroad.

WE acknowledge receipt of sample of "Rubberine," the new composition for printers' rollers, from the Evelyn Patent Tint Block Company, of Baltimore, advertisement of which appears on page 310.

THE firm of Carruthers & Thomas, printers, Rutland, Vermont, has been dissolved. The business will be carried on at the same place by James Carruthers, and Mr. E. H. Thomas will remain in the employ of the house.

IN the window of a drug store close to Broadway and Fulton street, New York, there is a show case containing several hundred "seventeen-year locusts," and the exhibit is a very popular one. The card says that they were captured in New Jersey after attacking a trainload of commuters.

DEFAULTER AUGUSTUS C. HOGEN, of the Exchange National Bank of New York, has been sentenced by Judge Benedict, in the United

States Circuit Court, to seven years' hard labor in the Erie county penitentiary. His accomplice, C. E. Bartholemew, was sentenced to imprisonment at hard labor in the Kings county penitentiary for five years.

ONE of the most prolific causes of lawsuits is the question of the ownership and the customer's rights in lithographic stones. The Court of Appeals of New York has decided, in the case of Knight vs. Sackett & Wilhelms Lithographing Company, that where a person employs a lithographic company to put certain designs on stones for the purpose of doing certain printing therefrom for him, under an agreement whereby the stones are to belong to such company, he has no title to, or right of possession of such stones that will enable him to maintain

an action against a third party for their conversion, though he paid for the labor of putting such designs on the stones.

JOSEPH WETTER & Co., makers of numbering machines, 20 Morton street, Brooklyn, New York, are giving considerable attention to advertising of late. Besides the advertisements which they are running in the trade papers at present, they get out leaflets occasionally. The last one received at this office is called "The King of Digits." It brings out the various points they wish to have prospective buyers know about, and tells, in a way that cannot fail to sell their machines, just what they are. We understand that it is the work of Jed. Scarboro, and is up to the standard of work usually produced by him.

ON or about August 1, the Kingsley, Barnes & Neuner Company, printers, Los Angeles, California, expect to move into a building which is now being erected especially for their use. When settled in their new location they will have double the space which they now occupy, and will increase their facilities in every department so as to look after the trade in their section in better shape than they are at present able to do.

ON June 2 the Winters Art Lithograph Company, of Springfield, Ohio, applied for the appointment of a receiver, and Oscar T. Martin and Ben H. Winters were appointed in that capacity. The firm published the World's Fair lithographs and is now publishing the "Book of the Builders." For this purpose the Columbian Publication Society was organized with D. H. Burnham, of Chicago, Chief of



HORACE GREELEY STATUE.

Construction of the World's Fair, president and general manager. The latter company is not affected. The liabilities are \$152,000, and the plant is worth \$75,000. The principal creditors outside of Springfield, Ohio, are: R. Hoe & Co., of New York city, \$6,300; Godfrey & Clark Paper Company, Pittsburgh, \$4,300; Pulsifer, Jordan & Co., Boston, \$1,400; Champion Card and Paper Company, Pepperell, Massachusetts, \$4,200; Fourth National Bank, Dayton, Ohio, \$10,000; A. I. Ufferheimer & Co., Philadelphia, \$14,142.

FIRE was discovered in the basement of a large paper warehouse at 69 Duane street, New York, on the morning of June 14, and before the firemen arrived the entire lower part of the block bounded by Pearl, Duane, Elm and Broadway was a

mass of flames. The fire ate its way through half a dozen houses stocked with hundreds of tons of paper, doing damage to the extent of \$250,000 before it was controlled. The buildings on Duane street were occupied as follows: First floor—Vernon Brothers, manila hardware paper; second floor—Acme Stationery Company; third floor—American Belgian Company; fourth floor—Julius Berbecker & Co., upholsterers and hardware; fifth floor—H. H. Curtis, business directory. In the Pearl street building several hundred girls, employed by Koch & Co., book manufacturers, had just started to work when the fire was discovered. They were thrown into a panic, but were calmed by some of the men in the place, and hurried down to the street without suffering any mishap. One of the girls fainted during the first confusion, and was carried down stairs by the foreman of the establishment. The total loss was about \$361,000, divided as follows: Vernon Brothers & Co., \$100,000; American Belgian Lamp Company, \$25,000; Walther & Co., \$80,000; Julius Berbecker & Co., \$80,000; S. Lackman, \$25,000; Acme Stationery & Paper Company, \$1,000; H. H. Curtis, publisher, \$20,000; to building, \$30,000. All are fully insured.

BOOKS, BROCHURES AND PERIODICALS.

ADVICES from Paris, France, state that in the course of the year the initial number of the exhaustive "Typographical Encyclopædia" will appear.

AMONG the various publications which are being produced in perpetuation of the World's Columbian Exposition, some excellent specimens of the process engraver's skill are notable. Aside from the picturesque features of the Fair, though including it, "The Book of the Fair," issued by the Bancroft Company, promises to be singularly valuable as a history of that great enterprise, and as a book of reference. Parts eight and nine of the work continue the detailed account of the exhibits. In number eight is finished the chapter dealing with the Woman's and Children's buildings, and chapter twelfth, dealing with machinery, is commenced and concluded in part nine, in which chapter the thirteenth is commenced, dealing with agriculture. The copious illustrations are excellently printed.

GENERAL HOWARD, who is not unknown in the literary world, his "Donald's School Days," "Nez Percés Joseph," "Count De Gasparin," "Life of Zachary Taylor," and other books having brought him honors, in his new book, "Isabella of Castile," narrates the life history of that queen. Queen Isabella lived through four wars, and, in the main, the history of those wars is the history of her actual life. The author took a brief leave of absence and personally visited Spain, making calls at Isabella's place of birth, baptism, childhood, education, betrothal, marriage and burial, and at other points of interest, preparatory to the issue of his work. He has put into attractive biographic form his military researches. The volume is handsomely bound. The photogravures are well executed in tints, and are quite numerous. Funk & Wagnalls, publishers.

WHEN the present state printer of Minnesota, Mr. David Ramaley, issued a handbook in 1873 entitled "Employing Printers' Price-List of Job Printing," it met with immediate success, and its usefulness was undeniably a strong factor in educating printers in their duty to themselves and to their competitors. In 1884 a second edition of the work was issued, rendered necessary by the manifold improvements and changes in the methods of the printing and kindred trades. And now at the end of twenty-one years from the time of his first publication Mr. Ramaley brings out the most complete reference price-book for printers that has ever been issued. It is entitled the "Employing Printers' Price-List for Book and Job Printing," and an examination of its contents assuredly will convince any employing printer that it is as necessary to him as pens or ink. The book is substantially bound in buckram, with leather corners, and is 10 by 12½ inches in size, contains 320

pages and has a copious index for immediate reference. We believe it to be the best \$6 worth in which any printer could invest. D. Ramaley & Sons are the publishers, St. Paul, Minnesota.

NOTES ON TYPESETTING MACHINES.

THE New York *World* will add twenty more typesetting machines before January 1, 1895.

TYPESETTING machines are said to be hard on the eyes, much more so than is setting type from the case.

A MEETING of the printers of Grand Rapids, Michigan, was held recently to consider the advisability of starting a coöperative daily newspaper, to give employment to printers thrown out of work by machines.

THE *Daily Telegraph*, of Sydney, Australia, is the first paper in Australasia to use the linotype machines. On April 28 last it published a full account of its acquisition, claiming a record for the start of 20,700 ems per hour. The Mergenthaler was the style of machine purchased.

THE New York *Herald*, of Sunday, June 10, contained an extensive descriptive notice of the Empire typesetting machine, all the type in the article being set on that machine. The notice was brightened with a number of illustrations, and gave much interesting information in regard to the Empire machine, which is now fast coming to the front.

THE latest rumor in regard to typesetting machines is to the effect that some have been ordered for Bradstreets, and that in the future instead of keeping the reference book standing and running it over each week it will be reset by machines. This report was traced to a very authentic source. It has been estimated that fifteen machines will set the entire book each week.

THE officers of Typographical Union No. 3, of Cincinnati, are corresponding with the Mergenthaler Linotype Company, and have partially made arrangements to procure at least two or three machines. The object is to teach members who have not had the opportunity to learn them elsewhere. This plan was successfully adopted by Philadelphia Typographical Union and proved very satisfactory.

MR. HARRY FRANKS, 70 Pitt street, Sydney, New South Wales, has been appointed sole agent for the New York Mergenthaler linotype machines, and will no doubt look after the interests of that company in his part of the world in a most satisfactory way. The *Daily Telegraph* of Sydney, of April 28, contained an extended notice of this machine, fully illustrated, which will enable people living in the colonies who are interested in the device to learn much that they desire to know in regard to it.

RECEPTION OF I. P. P. U. DELEGATES IN NEW YORK.

President Theodore F. Galoskowsky, accompanied by a large number of delegates and their friends, spent a few days in New York while on their way to attend the convention of the International Printing Pressmen in Toronto. The delegates and visiting pressmen connected with the organization attended the regular meeting of New York Union, No. 51, and were cordially received by its members, over 300 of which were present on the occasion. After the close of the meeting, the New York "boys" showed how they appreciated the visit by ordering up such things as form "good cheer." Here toasts, speeches, jokes and dances (stag) progressed until near daylight. On Saturday evening, June 16, the twenty-sixth annual picnic of the New York union was held in Sulzer's Casino and Gardens (the largest park for such purposes in the city), which was attended by over five thousand persons. All of the I. P. P. U. officers, delegates and friends were present, and were royally entertained by the prominent members of the local union; the wife of Mr. William J. Kelly attending to the comforts of the lady visitors.



"DA MONK."

Half-tone engraving by
AMERICAN PROCESS ENGRAVING CO.,
248 Race street, Cincinnati, Ohio.

Photograph by Rombach & Groene,
Cincinnati, Ohio.

SIXTH ANNUAL CONVENTION I. P. P. U.

THE sixth annual convention of the International Printing Pressmen's Union of North America, was held in Toronto, Canada, on June 19 to 22, 1894, at Richmond Hall, and proved to be one of the most successful in point of business transacted and in the social features since the organization came into existence.

The legislation was enacted intelligently and conservatively, the delegates being evidently determined that the good of the organization at large should be the chiefest consideration.

One of the most important features of debate was the attitude of the International Typographical Union and the International Printing Pressmen's Union toward each other. The outcome was the election of a conference committee of the Pressmen's Union to meet a similar committee of the Typographical Union, to arrange the differences of the organizations, for ratification at the annual convention of the latter body next October. The conference committee of the Pressmen's Union is composed of President Theodore F. Galoskowsky, St. Louis, Missouri; William Casey, Chicago, Illinois, and Jesse Johnson, Nashville, Tennessee.

The affairs of the organ of the association, the *American Pressman*, were considered, and it was decided not to renew the contract with the present editor, Mr. P. S. M. Munro, whose term will expire in October of the present year, at which time a board of directors — Messrs. Theodore F. Galoskowsky, Fred M. Youngs, S. J. Shambrook, William Guetebier, Jr., and James Gelson — will take charge of the paper.

Legislation on the per capita tax was in the nature of a reduction, and the apprenticeship system receiving attention, recommendation was made that henceforth the pressmen's union should take in apprentices after they have had one year's experience on the floor.

The officers elected were as follows: President, Theodore F. Galoskowsky, St. Louis, Mo.; first vice-president, Fred M. Youngs, Omaha, Neb.; second vice-president, S. J. Shambrook, Toronto, Canada; third vice-president, William Guetebier, Jr., St. Louis, Mo.; secretary-treasurer, James Gelson, Brooklyn, New York.

The visitors and delegates were no less pleased with the beauty of the "Queen City" than with the hospitality of its citizens and of the local pressmen's union, who left nothing undone that could mark their appreciation of their guests and cause pleasant memories of the sixth annual convention.

On Monday, an informal reception was held at the convention hall, where opportunities were given to renew old friendships and to make new ones. The convention opened next day by an address of welcome from Mayor Warring Kennedy, responded to by President Galoskowsky. In the evening, an "At Home," at Sunnyside Parlors, was given by the Toronto Brotherhood of Printing Press Feeders and Assistants, No. 1, which was admirably conducted and highly enjoyed. On the afternoon of Wednesday, the visitors were tendered a carriage drive around the city by the city council of Toronto, a stop being made at the reservoir grounds where luncheon was served; Alderman Shaw presided in the absence of the mayor, and in his remarks was so felicitous as to waken the enthusiasm of his audience, displayed in cheers for himself and his colleagues at the council. In the evening, a banquet was given by the local union, which was a most pronounced success.

On Friday, a sail on the lake to Lorne Park, returning about 9 o'clock in the evening, was tendered by the local union, and was highly enjoyed.

During the periods of relaxation "initiations" progressed with much energy. Someone was being searched for, the searchers being seemingly reproached for negligence, as it was asserted they had been "Three times around and they hadn't got him yet," receiving a "whirl" for their remissness.

Owing to the time of the month at which the report of the meeting was received, a full account of the same and of the social features of the week is held over to our August issue.

RECENT TYPE DESIGNS.

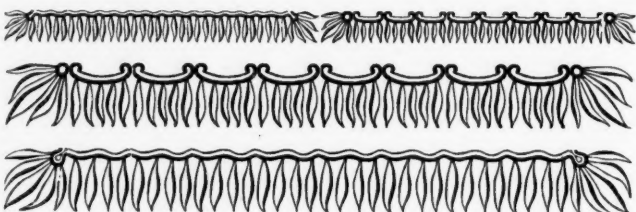
THE bringing out of new designs in type and borders does not progress as favorably during the heated term as at other times in the year, especially when such financial depression exists as at present. In consequence of this our column this month does not present the appearance it will assume later in the year.

The Standard Typefoundry, 200 Clark street, Chicago, send us a specimen line of their new Standard Old Style, a tasty,

STANDARDS 56

STANDARD OLD STYLE.

readable series, cut after the order of a title letter, but perhaps a trifle more ornamental. It is made only in caps, in seven sizes, from ten to forty-eight point, with figures. This foundry has also brought out the Art Borders, twelve and twenty-four



12 AND 24 POINT ART BORDERS.

point. As shown by specimen lines herewith, it will be seen that there are two kinds in each size, the inner portion and the corner pieces being a trifle different; but the general effect is the same.

The A. D. Farmer & Son Typefoundry Company, New York and Chicago, show a new condensed letter, the Beekman, made in upper and lower case, in five sizes, twelve,

234 Riding a Safety Bicycle 567

BEEKMAN.

eighteen, twenty-four, thirty and thirty-six point. This new face will be found a handy letter for many uses. The figures, while conforming to the old style character of the type, are plain, and line with bottom of letter.

Barnhart Brothers & Spindler, 183 Monroe street, Chicago, present this month but one new letter, the Elzevir Title. The eighteen-point size is shown. There are ten sizes in all, from

Pleasant Field Sports of England

ELZEVR TITLE.

six to seventy-two point, complete with upper and lower case and figures. The letter speaks for itself as to utility and general popularity.

The National Typefoundry, 188 Monroe street, Chicago, announced last month that in this issue it would present the complete series of the Shepard Script, a page of which has already been shown. Owing to delay in casting, they were unable to do this, but assure our readers that in the August issue they will make up for the failure to carry out their promise by presenting that new script and other good things



FLEUR DE LIS BORDER.

which will interest the craft. The line of Fleur de Lis border here shown is one of their new productions, which will be made in a number of sizes. It varies somewhat from the border of the same name shown by the Inland Typefoundry in the June issue.

THE PROOFREADER.

BY ED COOMBES.

In this Gilbertesque epitome of simple indispensables,
Preliminary attributes and semi-comprehensibles,
I'll relate with Ciceronian profusion and veracity
How a proofreader may hold his situation with tenacity:

If his eagle eye can pierce the penetralia of orthography
And his mind be well imprinted with the symbols of phonography;
If he knows our arts and sciences, abstruse and elementary,
And is educated perfectly in matters parliamentary;

If in Government statistics and legal technicalities,
From their most momentous details down to circumstantialities,
He can argue and bamboozle with professional verbosity
And cite the latest budget with official velocity;

If he knows our planet's history, religious and political,
And is drilled in Scriptural doctrines with austerity Levitical;
If he has a perfect knowledge of obstetrics and hydropathy,
And an adequate perception of the laws of homœopathy,

Let him pose the genius loci as Sir Oracle immaculate
And answer all counundrums that his clients may ejaculate;
Let him traffic in agnostics with a clerical mendacity,
And a proofreader may hold his situation with tenacity.

—The Imprint.

REVIEW OF SPECIMENS RECEIVED.

FRANK GROSS, *Courier* job office, Massillon, Ohio. Some good samples of general work, composition and presswork being excellent.

J. F. FARRALLY, Superintendent *Gazette* office, New Milford, Connecticut. Programme of service for Children's Day, letter-head and cigar label. All nicely printed, the embossing on cigar label being fairly good for first attempt on a Liberty press.

SOME first-rate samples of printing have reached us from the *Daily News* office, Newburgh, New Jersey, through the courtesy of Charles R. Johnston, compositor, whose display is artistic, and Joseph F. Sweeney, pressman, who knows how to turn out work in attractive and harmonious colors.

CARR, Prompt Printer, Cleveland, Ohio, forwards some neat work in cards and bill-heads, and some novelties in advertising. He is one of those go-ahead printers who believe in taking liberal doses of their own medicine, and apparently does his utmost to turn out fine specimens of printing.

RAYNOR & TAYLOR, Detroit, Michigan, have gotten out a programme of reception by the Supreme Council of the Royal Arcanum. It is a splendid piece of work in various colors and tints, and shows the ingenuity of compositor and pressman in design and arrangement of colors. It is a souvenir worthy of preservation.

"LATE IDEAS IN STATIONERY DECORATION," from J. R. Weldin & Co., Pittsburgh, Pennsylvania, is the title of a booklet containing samples of steel die embossing on fine stock, comprising monograms, addresses, etc., in colors and bronzes. The work is very clean and sharp, some of the designs being in two or three colors. It is a very handsome advertisement.

A FEW samples of printing in colors, from Gilbert A. Selby, manager for the Bryan Printing Company, Columbia, South Carolina, prove that he has an artist's eye in selecting colors. All his work is good, the letter-head samples especially so, the full colors and tints being admirably disposed to produce a good effect. The advertising matter on the blotters is well displayed.

TRACEY, GIBBS & Co., Madison, Wisconsin, have issued a collection of printing designs, 8½ by 11 inches in size, in black and colors, entitled "Typographical Pointers for Everybody," the work on which is well displayed as to composition; presswork is uniformly good, and colors harmonious. Tied together with two blue silk bows, the whole forms a handsome souvenir.

ED E. WILSON, foreman for Machol & Co., Cleveland, Ohio, forwards copy of the *Jewish Review*, a four-column quarto, for criticism. It is a well-printed paper, the body type being Ronaldson, and the ads. well displayed in up-to-date job types. The presswork is good, and the paper, as a whole, has a pleasing appearance. A programme, printed in black and two shades of blue, is an attractive piece of work.

THE Binghamton Wagon Company, Binghamton, New York, have issued a catalogue of seventy-four 9 by 12 oblong pages and cover, printed in red and black, which is an excellent sample of the printer's art. The engraving, composition and presswork are of a high grade, and the catalogue is a credit to the company issuing it and to the printers—the Wenborn-Sumner Company, Buffalo, New York.

FROM the Bullard Printing House, Wheeling, West Virginia, we have received a catalogue of the Wheeling Corrugating Company, thirty-two pages, 9 by 12, printed on heavy enameled paper with pressboard cover. Engraving, composition and presswork are all of a high quality. The

cover has an elegant design printed in silver bronze on chocolate colored stock, handsomely embossed.

C. E. PERSINGER, Central City, Nebraska, sends a small package of miscellaneous work. The commercial work indicates taste in display and care in execution. The four-page paper, "Our Churches," is a clean and neat production, the ads. being well displayed.

A LARGE package of programmes, cards, etc., from the Tolman Job Printery, Brockton, Massachusetts, prove that O. P. Leonard, the compositor, is above the average in designing work of this character. The great variety of combinations of border, type and brass rule are almost bewildering, no two among a hundred being alike. Not only are the designs good, but the execution shows great care, ability and patience. The presswork is equal to the composition.

A BUSINESS card of unique design, representing a signboard, with the legend, "Wilkinson & Neville, Practical Job Printers, 6, 8 and 10 Roanoke Dock, Norfolk, Va.," is the work of Louis M. Tebo, who has been "working at the trade a little over three years." The design and execution of the card are excellent, and the colors used—bronze blue with pink tinted groundwork for the board—have a pleasing effect. Louis Tebo has the making of an art printer in him.

LONGWELL & CUMMINGS, Logansport, Indiana, have sent us an elegant oblong 9 by 12 pamphlet entitled "50 Years," descriptive of the pioneers and old residents of Logansport. Its twenty-four pages are neatly printed on heavy enameled stock and illustrated with cuts and designs printed in color. The whole is neatly tied with pink silk cord, forming a handsome souvenir. The card of Longwell & Cummings, accompanying the above, is a very neat piece of work in two colors.

THE New York *Musical Courier*, with its issue of May 30, sent out four supplements showing its offices and departments, with portraits of its staff and domestic and foreign correspondents. These were in half-tone, printed on heavy enameled paper, each sheet in a different color, the four sheets making a handsome and valuable collection. The *Musical Courier* consists of sixty-eight quarto pages and cover, and contains a vast amount of information of value to the musical world.

A LARGE package of general printing was received by us from the Serrell Printing Company, Plainfield, New Jersey. This house makes a specialty of druggists' labels, and the samples submitted comprise every variety of style and size, all bearing evidence that new type, artistic composition and good presswork are combined to produce excellent results. The jobwork, consisting of bill-heads, cards, programmes, pamphlets, etc., are all as good specimens of the typographer's art as we have ever received.

THE *Land of Sunshine* is the title of a new publication devoted to the interests of southern California. It is an elegant pamphlet of twenty-four pages and cover, 9 by 12 inches in size, and copiously illustrated with half-tone engravings. F. A. Pattee & Co., 144 South Main street, Los Angeles, California, are the publishers, and the printing is done by the Kingsley, Barnes & Neuner Company, whose excellent work we recently had occasion to notice. The publication is deserving of commendation, and reflects great credit on all concerned in its getting up.

"PRACTICAL SPECIMENS, No. 5," issued by F. H. McCulloch, Austin, Minnesota, is to hand, and the samples of letter-heads, cards, etc., will no doubt prove of great use to the class of printers Mr. McCulloch aims to reach. In the preface he states that his "aim has been to produce specimens that are thoroughly practical, and that could be followed in almost every country job office, trying in each job to give a neat, if not entirely new, way of display." His object has been carried out to perfection, and the book is well worth the price (25 cents) asked for it.

SPECIMENS of work were also received from the following: Chagrin Falls *Exponent*, Chagrin Falls, Ohio: letter-heads, statements, etc., all good samples of that class of work. Staub & Smith, Myersdale, Pa.: pamphlets and commercial work of ordinary character. Alfred M. Slocum, Philadelphia, Pa.: envelopes and booklets in their usual style of good work. M. O. Ballard, *Star*, Drexel, Mo.: card, on which the types used are too large and heavy; name and address especially should be smaller. The Barta Press, High street, Boston, Mass.: four-page circular neatly printed in two colors. E. L. Kappelman, Evanston, Ill.: card and booklet, fairly well printed. Bert L. Ames, *The Weekly Gleaner*, De Ruyter, N. Y.: commencement programme, a neat production. J. M. Coe, 917 Main street, Richmond, Ind.: booklet and cards, neatly designed, and presswork good. Crowley *Signal*, Crowley, La.: programme of fourteenth annual session Louisiana Press Association, well printed on four cards, eyeleted and tied with silk cord. Penn Yan *Democrat*, Penn Yan, N. Y.: two cards and blotter, neatly gotten up, the blotter being well calculated to catch the advertiser. The *News*, Muncie, Ind.: four-page circular in three colors, containing some excellent advice to advertisers; neatly printed on calendered paper; composition and presswork good.

CALENDAR BLOTTERS were received from the following: Frank B. Williams, 508 Liberty avenue, Pittsburgh, Pa.; John T. Palmer, 406 Race street, Cincinnati, Ohio, very handsomely printed in colors; Brown-Thurston Company, 97½ Exchange street, Portland, Ore.; The Landmark Job Office, Statesville, N. C.; Quick Print Company, Spokane, Wash.; S. E. Beach & Co., Portland, Ore., well-executed original design; Campbell & Hanscomb, 34 Central street, Lowell, Mass.; The Merchants' Printing and Publishing Company, Front and Cherry streets, Seattle, Wash.



Half-tone engraving by
 FORT PITT ENGRAVING COMPANY,
 717 Grant street,
 Pittsburgh, Pennsylvania.

THE MAYPOLE.

See advertisement, page 399.

CHICAGO NOTES.

THIRTY deaths are shown in the membership of No. 16 by the books of Secretary Treasurer McEvoy for the period beginning May 1, 1893, and ending June 21, 1894.

WE are indebted to the courtesy of the *Contributors' Magazine* for the initial letters which embellish the leading articles of the present issue of THE INLAND PRINTER. They are from designs specially prepared by Mr. Bradley.

THE illustrations appearing in the article on "Illustrated Daily Journalism" on page 346 of this issue are taken from the *Chicago Herald*. Mr. Denslow's work is awakening an even greater admiration of the artistic appearance of that handsome sheet.

ENERGETIC efforts are being made by Chicago Typographical Union, No. 16, to force the Rand-McNally Company to employ none other than union help, and pay the union scale. Appeals are being made to organized labor generally to lend its aid to compel the recognition of union principles by the company.

THE *Stationer and Printer* has just issued a "Handy Pocket Directory" of the manufacturers and wholesale dealers in stationery, paper and kindred supplies. The book is one which will no doubt be of great assistance to those in the trade. Persons desiring copies of it should address the publisher, J. Sawtelle Ford, 529 Monadnock building, Chicago.

MR. CHARLES T. PARSONS, with T. W. & C. B. Sheridan, manufacturers of bookbinders' machinery, at 417 Dearborn street, was married June 12 to Miss Maybel Florence Sadd, daughter of Mr. E. A. Sadd, general baggage agent of the Chicago, Burlington & Quincy Railroad. Mr. and Mrs. Parsons will be at home on Wednesdays after July 15, at 5827 Kimbark avenue.

THE Chicago branch of A. D. Farmer & Son Typefoundry Company, 115 Quincy street, will hereafter be in charge of Mr. S. M. Weatherly, well known to all printers throughout the western states, who has been connected with this branch for a number of years past. Mr. C. B. Ross, the former manager, has severed his connection with the firm. The change in managers occurred June 18.

THE annual election of officers of Chicago Typographical Union, No. 16, will be held on Wednesday, July 25, 1894. Up to June 23 the following candidates were qualified: For president-organizer, James Griffon, John C. Harding, *Tribune*; for secretary-treasurer, William McEvoy; for delegates to forty-third convention International Typographical Union, Louisville, Kentucky, October 8, 1894, John McParland, T. J. O'Brien, Harry G. Martin, Joseph Hoban, John W. Hastie.

THE nomination of William Mill, a well-known printer of Chicago, for county commissioner has been made. Mr. Mill is forty-six years old. He commenced his apprenticeship in the composing room of the *Evening Journal*, under "Hank" Adams, in 1863, and finished it in the job office of Rounds & James, No. 46 State street; worked on the *Chicago Tribune* from 1867 to 1871, and has been employed in *The Inter Ocean* for the last twelve years.

A GROCER on West Madison street is evidently not a student of word-compounding. He advertises:

WINTER
GREEN-BERRIES.

A somewhat puzzling compound word is used by a Chicago real estate dealer. Among other enterprises he says he makes

WEST SIDE PROPERTY ASPECIALTY.

THE following gentlemen have been appointed delegates from the Chicago Typothetæ to attend the annual meeting of

the United Typothetæ of America, to be held in Philadelphia, September 10, 1893: Delegates—Amos Pettibone, W. B. Conkey, Charles E. Leonard, David Blakely, P. F. Pettibone, Andrew McNally, Thomas Knapp, Charles E. Strong, W. P. Dunn, R. B. Cotter, J. B. Huling, William Johnston, Leon Hornstein. Alternates—George Poole, B. B. Herbert, Fred Barnard, C. M. Staiger, R. R. Donnelley, C. H. Blakely, O. B. Marsh, S. L. Rubel, G. M. D. Libby, J. S. McDonald, George E. Cole, M. A. Fountain, A. R. Barnes.

IT is a matter of considerable surprise to business men in Chicago and elsewhere that so shrewd and capable a man of affairs as Mr. Millard F. Bingham is known to be, should have placed implicit confidence in a confidential clerk whose carelessness was so notorious as that of the absent Mr. McKenzie. A cash book which had not been balanced for over three years was one of the exhibits left by Mr. McKenzie, and as an instance of his recklessness and disregard of his employer's interests an account credited with over \$200 and not entered in the cash book, was not among the least vexatious of the conditions brought to light after Mr. McKenzie absented himself.

MR. JAMES MAITLAND, a well-known newspaper man of Chicago, has been adjudged insane and sent to Elgin, where it is hoped rest and treatment will bring about a cure. Mr. Maitland is very well known in the profession and for years was with the *Tribune*. When on the *Post* and *Mail* in the summer of 1875 he obtained an assignment to go up in Professor Donaldson's balloon with the professor and Grimwood of the *Journal*. It was found at the last moment that the balloon would not carry the three, so Maitland was left behind, much to his disappointment at the time. This disappointment turned to another feeling, however, when the balloon was lost in the lake. Grimwood's body was found at Sand Beach, but Donaldson was never heard of.

DEATH has been busy among the printers of Chicago of late. On May 28 Charles W. Corya, of the *Inter Ocean* staff died, and on June 15 Charles E. Page, of the same paper, passed away, the cause of death in both instances being consumption of the lungs. Joseph M. Dowell, of the *Herald* staff, who had been suffering from lung troubles, died at San Antonio on June 19, whither he had gone in hope of restoration. Augustus Munk, of the *Record* staff, aged 23, lost his life by an accident on June 21. While going home from his night's work along Madison street the bridge over the river was swinging out to allow a vessel to pass. In an effort to reach the bridge he fell into the water, striking the piling in his descent and breaking his neck.

THE eighth annual picnic of Franklin Union (pressfeeders, job and junior cylinder pressmen), Chicago, took place on June 9 at Clybourn Park. Two well-filled trains left the Wisconsin Central depot, carrying to the park a crowd of merry-makers. Dancing, swinging, roller coasting, races, etc., were indulged in, not forgetting the inevitable "sack race," which no well-regulated picnic can be complete without. The prizes offered for the races were won by the following: Frank Washer, the sack race; Miss Jane Burke, young ladies' race; Mrs. Clancy, married ladies' race; M. Burke, 500-yard race; John Sherman, fat men's race. The picnickers departed for their homes at a late hour, highly pleased with the day's enjoyment, and profuse in their encomiums of Messrs. Brennan and Boland, the managers of the affair.

MR. SAM R. CARTER, superintendent of the Henry O. Shepard Company, has recently patented a simple and money-saving device for automatic steel die embossing machines. Among the features of the Johnson embosser, for instance, there is a web of soft paper arranged to take the place of the hand in wiping off superfluous ink, and in practice it has been found by Mr. Carter that very much more ink passed to waste than that which went to the printing. This is one of the objections to the supplanting of handwork in embossing; the

amount of ink required being excessive—in fact an enormous loss of ink is entailed to save labor. Although the inventor of the machine had failed to overcome the difficulty, Mr. Carter speedily devised an appliance that at once worked so simply and perfectly as to challenge the admiration of those who watched its operations. It has stopped any waste of ink beyond a nominal amount. The device has been patented by Mr. Carter.

At a recent meeting of compositors employed on the various newspapers of Chicago a newspaper baseball league was formed. Clubs from the *Tribune*, *Times*, *News* and *Herald* signed the articles of agreement, and through the courtesy of Mr. Cornish, manager of the Chicago Athletic Association, will play the following schedule of games on the old Brotherhood grounds, Thirty-fifth street and Wentworth avenue: June 19—*Herald* vs. *Tribune*; June 21—*News* vs. *Times*; June 26—*Herald* vs. *Times*; June 27—*News* vs. *Tribune*; July 3—*Times* vs. *Tribune*; July 5—*Herald* vs. *News*; July 10—*Herald* vs. *Tribune*; July 11—*News* vs. *Times*; July 17—*Herald* vs. *Times*; July 18—*News* vs. *Tribune*; July 24—*Times* vs. *Tribune*; July 25—*Herald* vs. *News*; July 31—*Herald* vs. *Tribune*; August 1—*News* vs. *Times*; August 7—*Herald* vs. *Times*; August 8—*News* vs. *Tribune*; August 14—*Times* vs. *Tribune*; August 15—*Herald* vs. *News*; August 21—*Herald* vs. *Tribune*; August 22—*News* vs. *Times*; August 28—*Herald* vs. *Times*; August 29—*News* vs. *Tribune*; September 4—*Times* vs. *Tribune*; September 5—*Herald* vs. *News*; September 11—*Herald* vs. *Tribune*; September 12—*News* vs. *Times*; September 18—*Herald* vs. *Times*; September 19—*News* vs. *Tribune*; September 25—*Times* vs. *Tribune*; September 26—*Herald* vs. *News*.

THE Inland Daily Press Association held its summer session on the steamship City of Chicago, on June 19, while crossing the lake from Chicago to St. Joseph and Benton Harbor, Michigan, concluding the session at the home of F. R. Gilson, editor of the Benton Harbor *Palladium*. Papers were read as follows: "Advertising Rates of the Ohio Dailies—How Observed," by John T. Mack, of the Sandusky *Register*, president of the Associated Ohio Dailies. "Women an Industrial Factor," by Mrs. Wilson, wife of W. Bent Wilson, *Journal*, Lafayette, Ind. "Essential Features of the Country Daily," by W. R. Jewell, *News*, Danville, Ill. "Best Policy Regarding Statements of Circulation," by W. C. Kegel, *Telegraph*, Dubuque, Iowa. The members were royally entertained. Among those present were: W. R. Jewell and daughter, Miss Zella Jewell, *News*, Danville, Ill.; B. A. Dunn and wife, *Register*, Waukegan, Ill.; Pierce Burton and wife, *Express*, Aurora, Ill.; John T. Mack and daughter, Miss Alice Mack, *Register*, Sandusky, Ohio; Thad Butler and wife, *Herald*, Huntington, Ind.; E. B. Fletcher and daughter, *Republican*, Joliet, Ill.; B. B. Herbert and wife, *National Journalist*, Chicago; P. S. McGlynn and wife, *Dispatch*, Moline, Ill.; S. W. Grubb and wife, *Republican-Register*, Galesburg, Ill.; W. Bent Wilson, wife and son and Miss L. A. Deane, *Journal*, Lafayette, Ind.; Ira S. Carpenter, secretary, *News*, Michigan City, Ind.; A. H. Lowrie, *News*, Elgin, Ill.; P. J. Quigley and W. C. Kegel, *Telegraph*, Dubuque, Iowa; F. R. Gilson, president, the *Palladium*, Benton Harbor, Mich.

AS A direct result of the suggestions of THE INLAND PRINTER made at various times, initiatory steps were taken toward the formation of an association of proofreaders, at the Grand Pacific Hotel, Chicago, on Sunday, June 17. The meeting was called by a number of proofreaders employed in the various printing houses and daily papers. A temporary organization was formed with S. K. Parker, president, and H. N. Hall, secretary. Plans were discussed, and a committee appointed to draw up a code of rules. This committee is composed of S. K. Parker and H. N. Hall, the temporary officers, and R. W. Norwood. The meeting adjourned to meet again at the same place, on the following Sunday, to hear the report of

the committee. Many of the proofreaders are now members of the typographical union, and the new organization is not to be antagonistic to the union of printers. The constitution will contain a clause requiring the members to report all vacancies which may occur in any office where proofreaders are employed. The proofreaders of London have an organization of which this is one of the features. According to a member of the craft when a strike occurs in a printing office the proofreaders are ordered out with the printers if they happen to be members of the typographical union. There is nothing, however, to prevent proofreaders who are not members of the printers' union from stepping into their places. If the proofreaders had an organization of their own they could protect each other. Commenting on the movement Mr. Eugene Field, from his interesting column in the *Record*, says: "It gratifies us to learn that the proofreaders of Chicago are organizing for mutual protection and improvement. They are a long-suffering and a much-abused class. In too many instances they have been made to bear the odium arising from the errors of other people. Few understand the vast amount of intelligence that a proofreader must have in order to pass muster. He must be an expert printer theoretically, he should know more than the writer whose work he administers upon, he should have a quick and discriminating eye, a judicial mind, a serene temper and an easy conscience, and his physical health must be such that he may endure hard, long and evenly sustained work. We have great admiration and great respect for and great sympathy with the proofreaders. And these sentiments are quickened, emphasized and italicized by a certain distinct sense of gratitude toward these superior gentlemen."

NEWSPAPER GOSSIP.

THE *Revue de Paris*, the newest rival of the *Revue des Deux Mondes*, starts with a capital of \$170,000.

THOMAS NAST, the American cartoonist, has entered the service of the *Pall Mall Gazette*. His work will be devoted to political cartoons.

PRINTERS' devils are not habitual criminals; a respectable Paris journal publishes these two pearls: "His eyes were half open, but not a word was uttered by them." "One attributes the suicide to an unknown cause."

THE Tennessee Press Association, convening at Jackson, Tennessee, on June 14, elected the following officers for the ensuing year: President, Herman Haaslock, of Nashville; vice-presidents—J. E. McGowan, of Chattanooga, D. W. Wallace, McMinnville, and E. F. Suggs, of Dyersburg; and as secretary, R. J. G. Miller, of Nashville. On June 15 about one hundred members left for Paducah, where they were banqueted. An excursion to Mammoth Cave was among the enjoyments.

THE Somerville *Journal*, of Somerville, Massachusetts, will take possession of its new building early in July. The management claim that they will have one of the most complete and thoroughly equipped working plants of any weekly newspaper in the state. In the new building an addition will be made to the press plant in the shape of a C. B. Cottrell & Sons two-revolution, four-roller cylinder press. The Hoe cylinder press on which the *Journal* has been printed for several years will be retained. For the job department there are a Hoe pony cylinder and two eighth and two quarto Gordon presses. A Brown folding machine, an Acme paper cutter, and a Hoe mailing machine and two other mailing machines complete the mechanical outfit.

FROM a correspondent in New Zealand we have from time to time received some occasional verses written by the talented young New Zealand versifier, Henry Lawson, whose latest production in verse, entitled "The Cambaroora Star," has met with much approval. This latter is a narrative in verse of the fortunes of a "digger" (Charlie Brown by name), who in addi-

tion to digging all day, spent his nights in editing his paper, "The Cambaroora Star," with indifferent financial success, however, as he refused to respond to the wiles of the capitalists. His lines were not cast in pleasant places, though the narrator did his best for him:

"Charlie thought and did his writing when his work was done at night. And the missus used to 'set' it near as quick as he could write. Well, I didn't shirk my promise, and I helped the thing, I guess. For at night I worked the lever of the crazy printing press; Brown himself would do the feeding, and the missus used to 'fly.' She is flying with the angels if there's justice up on high. For she died on Cambaroora when the *Star* began to go. And was buried like the diggers buried diggers long ago."

THE Paris *Figaro* has adopted the novelty of double-barrelled interviewing. It takes a leading subject—the May Day Labor Manifestation, for example—and interviews two of the men of light and leading, of the opposing sides. The questions asked, by distinct journalists, are nearly identical. The interviews are next set up, column alongside column. If the interviewed could only be brought to sign their palaver, that would be a revelation, and did the "devil" transpose the headings, "that would be laughter for a month, and a good joke for ever." This instantaneous fixing up of word pictures admits of a better looking on this, and this, than a counter antidote next day, or next month. The plan of a notoriety interviewing himself, bringing the copy to the editor, and leaving a receipt with the cashier, is the safest of interviewing.

OF INTEREST TO THE CRAFT.

A NEW typographical union, known as Hoboken Union, No. 323, has been organized at Hoboken, New Jersey. Mr. Fred Luehs is the secretary.

A CONSOLIDATION of New York Hebrew Typographical Union, No. 317, and the Hebrew-American Union of that city, has been effected. Application has been made for a new charter, as neither cared to work under the old charter of the other.

THE sixty-second annual exhibition of the Royal Cornwall Polytechnic Society will open at the Polytechnic hall, Falmouth, England, on Tuesday, August 28, 1894. A special exhibition of photo-mechanical process work will be made, silver and bronze medals being offered in that connection. The secretary of the society is Mr. Edward Kitto, F.R.Met.S., the observatory, Falmouth.

By a misunderstanding last month we announced the failure of Messrs. Raithby & Lawrence, of London and Leicester, England, whose high-grade printing has world-wide fame. We are pleased to correct the statement. The firm has gone into liquidation to be reformed on a sounder and more satisfactory basis. The publications controlled by them, including our handsome contemporary the *British Printer*, will be continued.

THE North International Typographical Union, No. 136, of Duluth, Minnesota, and West Superior, Wisconsin, have issued a neat little publication in the Scandinavian language entitled *Typografen*. It is devoted to the interest of the Scandinavian printers of America. It states editorially:

The North bringar ett tackar 'mjukast till redaktören och managern af *Minnesota Svenska Tribunn*, mr Per Lärka, som välvilligt ställt sitt tryckeri till TYPOGRAFEN'S förfogande.

Its purposes and spirit are significantly outlined to the uninitiated by the frequently occurring "rätt," the spelling of which word gives it a peculiar emphasis.

MASTERS and men in France are one, in disapproving of the Vatican conceding to a German firm—Pustet, of Ratisbon—the publication of all the liturgical works, under special conditions, and detrimental to the French printing trades, that only demand not to be placed in a state of inferiority with the Bavarian establishment. The monopoly, chiefly affecting the

printing, etc., of the Gregorian chants, represents several millions of dollars of business annually, and the French firms claimed that France ought not to be compelled to purchase the supply of liturgical chants for her churches from a German house, and the more so, since the French could offer the books cheaper. The authorities at the Vatican, have yielded, in deference to the remonstrances of the French ambassador, so the imbroglio may be considered terminated so far as France is concerned, as her bishops have been officially requested to send their orders no more to Ratisbon, but to French printers.

THE Brooklyn strike is still on and appearances seem to indicate that neither side will give in until absolutely compelled to do so. Efforts of the printers at demoralization seems to be directed principally at the *Daily Citizen*. The success of their endeavors was made apparent recently when a reduction of fifteen per cent was made in the salaries of employees of the *Citizen* from business manager to errand boy. Many of the prominent advertisers have been induced to withdraw their patronage and an energetic effort is being made to cut down the paper's subscription list. President Delmar, of the *Citizen* corporation, has resigned and as he was an important factor in the fight, the members of No. 98 look forward to a speedy termination of their troubles.

READERS OF THE INLAND PRINTER will be interested in the following:

Rev. and Mrs. Benjamin K. Ormond
announce the marriage of their daughter
Nannie,
to

Mr. Frank Willard Thomas,
Thursday evening, June the fourteenth,
Eighteen hundred and ninety-four,
Toledo.

At Home
Wednesdays, after July thirtieth,
524 Oakwood Avenue,
Toledo.

We extend our very sincere and cordial congratulations.

THE opinions of some Detroit employing printers being requested upon so-called coöperative printing concerns in that city by our correspondent, Mr. Raynor, of the firm of Raynor & Taylor, said: "I am surprised that anyone would stoop to such a subterfuge. They are taking work at such figures that it would be impossible to pay union prices to men to do it, even if rent, machinery and material cost nothing. I do not believe the men are making \$10 per week. It will have a tendency to materially decrease wages now paid printers, for legitimate offices cannot afford to pay the scale now in force with such odds against them. There are plenty of men, and before going into any such combination as that I would get cheap men and do the bidding myself." John Bornman, of John Bornman & Son, said: "I do not see what these people are thinking about. I cannot understand how the union figures it out that legitimate concerns can pay the scale, buy machinery, material, pay bookkeepers, rent, light and a hundred and one other things, and compete with its members who take work at such prices that they can barely make wages on. It cannot last long and will act like a boomerang to the printers themselves. I am willing to pay good wages, but cannot do it at a loss to myself."

BUSINESS NOTICES.

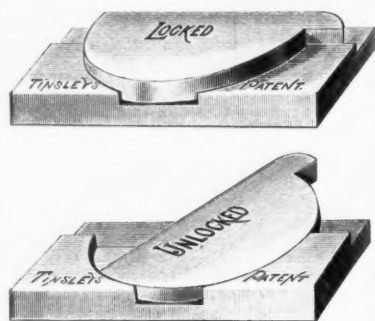
HALF-TONE PRINTING.

The printing of half-tone plates has been the subject of many articles in trade journals, and much controversy among printers. Great stress has been laid upon the necessity for learning how to handle the plate in making ready, to the entire neglect of the most important matter of learning how to prepare the press. In most cases there is too much make-ready,

in the common acceptance of the term. If the plates are carefully leveled by underlaying, the bed and platen clean, the packing hard, the impression rigid, and the rollers in proper condition, the less overlaying that is done the better will be the appearance of the work. The strength, convenience in making ready and unequalled distribution of the Golding Jobber make it the leading press for half-tone printing. It received the highest award at the World's Fair. Send for illustrated pamphlet and terms to Golding & Co., at Boston, Philadelphia or Chicago.

THE MIDGET QUOIN.

The Midget Safety Quoin is not intended to displace those now in use. Its mission is to do what they cannot. It is to be



used where the space between the form and chase will not admit of the insertion of a quoin of the ordinary width. When unlocked it is just one pica in width, and when locked a nonpareil more, giving a "spread" amply sufficient to lock up any form. Every printer who has had to spend an hour or so in

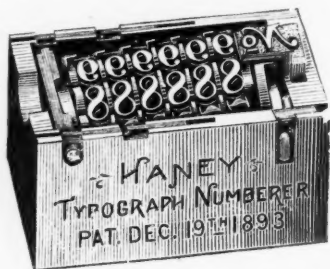
making and driving in wedges and leads in an attempt at locking up a "tight" form, and twice as much time in getting them out and in again to make a correction in a press proof, will readily appreciate the advantages of the use of a simple little device like this. It is made of the hardest quality of brass and will outlast any ordinary quoin made. For further information, write to Edwin B. Stimpson & Son, 31 Spruce street, New York. Price per dozen, with key for unlocking, \$2.

METAL POT AND STEAM TABLE.

The Goss Printing Press Company, 335 Rebecca street, Chicago, makers of web perfecting presses and of stereotyping machinery generally which is used in connection with newspaper work, advertise on page 299 their combined metal pot and steam table, which is one of the most useful devices for the purpose intended of any machine now on the market. One fire melts the metal and dries the matrix. It economizes space and saves the expense of two machines. It is substantially built of best steel and iron, and has all the safety appliances of a regular boiler, with valves set to blow off at eighty pounds. Will dry a matrix in from three to five minutes, as the steam is always hot and dry. Parties interested would do well to write to the Goss Company for circulars and terms.

THE HANEY TYPOGRAPH NUMBERER.

The illustration herewith presented is that of the Haney Typograph Numberer, a machine recently put upon the market by the William A. Force Company, 59 Beekman street, New York. The very compact case in which the numbering movement is placed enables the surrounding type to be set up close to the numbers, and by its use any job of printing and numbering can be done at a single operation. A simple and effective lock appliance holds the numbering head in the case, and the movement can be taken therefrom in an instant without unlocking the form, permitting cleaning or replacing by another movement. Further information may be obtained from the company at their address as given above.



CALENDAR PADS FOR THE TRADE.

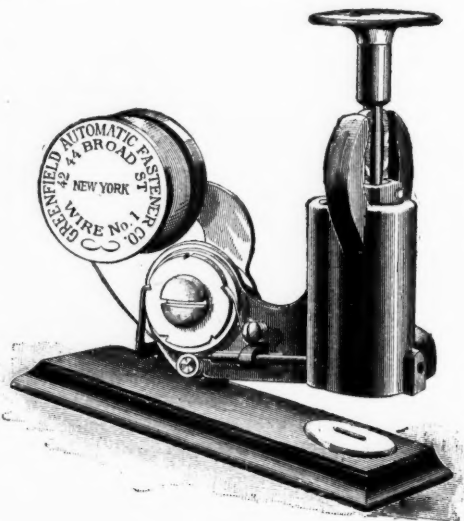
Elsewhere in this issue will be found the advertisement of James Batchelar, manufacturer of calendar pads for the trade, 49 and 51 Ann street, New York. The printing of calendars for advertising purposes is one that furnishes a goodly revenue, but where a lithographed plate has to be purchased each year the profit is more than likely to accumulate in the hell-box in the shape of old metal. Now that it is possible to secure the pads without having to "tie up" money in plates any hustling printer should find it a profitable field in which to work.

PENWORK LESSONS BY MAIL.

Wallace & Lockwood, Fourteenth and P streets, Lincoln, Nebraska, have made arrangements with the Hoke Engraving Plate Company, of St. Louis, Missouri, to teach (by mail) the people who buy the Hoke chalk plates. Many have purchased these plates but cannot use them to advantage because they do not know how to draw well enough. The lessons given by the above firm of designers are said to enable pupils to become proficient in the art. Those interested can get full information by addressing the company at the address given.

A NEW AUTOMATIC FASTENER.

The Greenfield Automatic Fastener, the illustration of which we herewith present, is a piece of mechanism that will doubtless find much favor with the class of printers who do not have much call for the use of a stitcher. It is made only for a small class of work and is not intended to bind pamphlets of more than thirty-two pages, though as high as sixty-four may be bound upon it. It is durably made and its capacity depends entirely on the speed of the operator. The wire is rolled from the spool, placed in position, measured and cut to required length, staple made, driven through the paper to be fastened and neatly and securely fastened at one operation. One spool of wire, costing 15 cents, is equal to twelve hundred of the ordinary fastenings, which cost 60 cents. As the principle is so new and the method of construction so simple, it is being sold at the remarkably low price of \$3.50. Send orders to the Greenfield Automatic Fastener Company, 42 and 44 Broad street, New York.



WANT ADVERTISEMENTS.

We will receive special want advertisements for THE INLAND PRINTER at a uniform price of 25 cents per line, ten words to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 5th of each month, and no want advertisements for any issue can be received later than the 25th of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge.

A SNAP FOR A PRACTICAL PRINTER.—Job office in Detroit, Michigan, for sale. Established ten years. Good patronage. Cheap for cash. Must sell, on account of illness in family. Address "W. E. G.," care INLAND PRINTER.

FOR SALE—THE INLAND PRINTER—Vols. I, II, III, IV, VII, complete, unbound; Vol. V, No. 2 only missing; Nos. 1 and 2 of Vol. VI; Nos. 4 and 5 of Vol. IV—all in first-class order. Make offer. Address "S. K. P.," care INLAND PRINTER.

HALF-TONE PHOTOGRAPHER AND COPPER ETCHER wants position with reliable concern. Good references; long experience. Address "HALF-TONE," care INLAND PRINTER.

PHOTO-ENGRAVERS' Supplies—Zinc and copperplates, etching inks and powders, leather and composition rollers. Send for price list. Information cheerfully given. ALFRED SELLERS & CO., 59 Beekman street, New York.

PRINTERS SHOULD LEARN TO DRAW.—We are meeting with great success teaching newspaper illustration, chalk-plate engraving and original designing BY MAIL. Wide experience as printers, engravers and draftsmen. We also do designing to order. Send stamp for samples and terms for mail course. WALLACE & LOCKWOOD, Engravers, Lincoln, Neb.

RULES OF ORDER.—Leffingwell's Manual and Rules of Order for Parliamentary Debate is a pamphlet of thirty-two pages, giving points that every presiding officer and every member of any organization should know. Compiled from the best authorities; condensed; simplified; tells what may and what may not be done pending any question in debate. Price 10 cents, postpaid. Address "THE INLAND PRINTER," Chicago.

SITUATION WANTED—By practical printer. Also can conduct editorial department. Best references. Write immediately. B. L. MILES, Shawneetown, Ill.

THE GENIAL, SUNNY SOUTH.—If you want to leave the North, and recover your health in the South, as I have done, write me. I have a fine opening for someone capable of running a real estate business, and a newspaper and job office also. No mere talk, but solid facts to show. Death compels the change. Write at once for particulars. This is a Northern community. One 7-column Washington hand press for sale dirt cheap. THOMAS WILSON, Roseland, La.

WANTED—A position as manager or superintendent in a first-class printing and publishing house, with or without newspaper. Has large experience; identified with one of the largest houses in the country; size of place not so much of interest as character of house. Can give best of references. Address "X," care INLAND PRINTER.

WANTED—An experienced compositor for rule and figure work, especially calendar jobs. Must be first-class. Address "DEARBORN," care INLAND PRINTER.

WANTED—By a large publishing house, an artist in pen-and-ink and wash drawings; one who is fairly experienced, and whose education and training specially qualifies for illustrating religious publications. Address, with full particulars, "G. B. R.," care INLAND PRINTER.

WANTED—Newspaper man—an experienced, up-to-date, and well-acquainted newspaper man who can give a few days each month to selling a specialty to newspapers, etc. Will be time profitably spent. An exceptional chance for a publisher who can leave his newspaper business long enough to make short trips. Address "GOOD OPPORTUNITY," care INLAND PRINTER.

WANTED—Position as chalk-plate artist on daily newspaper. Write for examples of work and particulars to "R. M. S.," care INLAND PRINTER.

WANTED—Position as foreman of composing room, by strictly temperate and thoroughly competent printer and proof-reader (union) of fourteen years' experience. Have held present position (in charge) for ten years, but desire change of location. Address "RELIABLE," care INLAND PRINTER.

WANTED—Position by first-class all-around job printer, with a good house. Address "J. C. H.," care INLAND PRINTER.

WANTED—Position under instruction; printer, four years' experience; California preferred. Address "CAL.," care INLAND PRINTER.

YOUNG WOMAN, three years compositor on daily paper, wants position on weekly, under good job foreman, to learn job printing. Not afraid of work. References if desired. Address "A. B.," care INLAND PRINTER.

SEND 50 cents for the "Young Job Printer," the most popular instruction book for printers ever published; new edition just out. S. M. WEATHERLY, 115 Quincy street, Chicago.



THE DURANT COUNTERS

Received the Highest Award at the World's Columbian Exposition.

Send for Catalogue to W. N. DURANT, MILWAUKEE, WIS.

PATENTS.

Patents procured in the United States and in all Foreign Countries. Opinions furnished as to scope and validity of Patents. Careful attention given to examinations as to patentability of inventions. Patents relating to the Printing interests a specialty. Address

FRANKLIN H. HOUGH, Attorney-at-Law and Solicitor of Patents.

925 F STREET, WASHINGTON, D. C.

ST. LOUIS PHOTO-ENGRAVING CO.
COR. 4TH & PINE STS. ST. LOUIS, MO.

..... A NEW TOOL FOR BENDING BRASS RULE

Price, \$2.00,
Postpaid.

THE MODE OF OPERATION IS SIMPLE,
AND WITH THE

ELITE RULE BENDER

Full Instructions
with each
Bender.

You can easily learn the Art of Rule Bending.

Hints on Rule Bending, 10c. ELITE MFG. CO., Marshall, Mich.

Difficult Questions To Decide

come up daily in the experience of business men. . . . The most perplexing of these are how, where and when to advertise?

Good Advice at the Right Time

in the matter of advertising will develop desired business or save time, annoyance and much money.

It is my business to counsel with clients on advertising methods by mail or in person. Advice always sound and based on actual business experience—not theory.

Fees, \$1.00 to \$10.00, according to time required to answer correctly and explicitly.

Copy for advertisements, pamphlets, circulars, etc., at special rates, furnished to order when desired.

WALTER L. GALLUP, 112-114 DEARBORN ST.
Director and Writer of Advertising. CHICAGO.



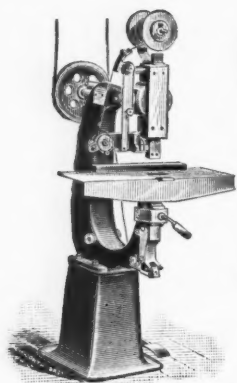
Sanders Engraving Co.

PHOTO-ENGRAVERS

FOR ALL PRINTING PURPOSES.

400-402 N. THIRD ST. ST. LOUIS, MO.

ZINC
ENGRAVING
COPPER
HALF-TONE
THE
FINEST
WORK
AT
BOTTOM
PRICES
SEND FOR
SAMPLES
AND
PRICES.



THE NEW JERSEY WIRE STITCHING MACHINE.

SIMPLE. DURABLE. ECONOMICAL.
THE VERY BEST.

SEND FOR CIRCULAR TO

J. L. SHOEMAKER & CO.

GENERAL AGENTS,
PHILADELPHIA, PA.

1895 JANUARY 1895

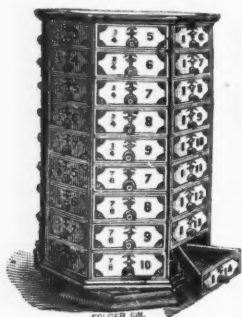
SUN.	MON.	TUE.	WED.	THU.	FRI.	SAT.
First Quar. 4th.	Full Moon 11th.	1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31	Last Quar. 17th.	New Moon 25th.

WOULD your Customers appreciate something right up to date in the way of Advertising?

Why not get them up a nice line of CALENDARS? It is the kind of advertising that pays them, and it will pay you. We will furnish printed tabs from fancy plates so cheap that you will wonder how we do it. Send for our Illustrated Catalogue and Price List. It contains information that may be of profit to you.

JAMES BATCHELAR,

49-51 ANN ST., NEW YORK.



Sort Cases.

Guaranteed
for
Durability.

Send for Circulars.

THE AMERICAN BOLT AND SCREW CASE CO.,
DAYTON, OHIO.

THE EFFECTIVE PUBLISHING CO.

60 LUDGATE HILL,
LONDON, E. C.

PERCY J. T. SYMES,
Manager.

ARE open to undertake the publishing of English editions of successful American papers on reasonable terms. Sound connection throughout England and Colonies, and proprietors of the leading printers' and kindred trades journal in England; also other papers. Exceptional facilities.

THE EFFECTIVE ADVERTISER.

Guaranteed Circulation, 10,000.
3d. Monthly.

No American printer should fail to subscribe.

Every Newspaper Man

should subscribe right away for

THE FOURTH ESTATE.

A NEWSPAPER FOR
THE MAKERS OF NEWSPAPERS.

Present price, only \$1.00 a year (weekly).
Illustrated. Sample copy for stamp.

"THE FOURTH ESTATE meets every promise made, and is crammed full of news and information of the most valuable kind."—National Publisher and Printer.

ERNEST F. BIRMINGHAM, Publisher,

206 Broadway, NEW YORK.

Geyer's Stationer.

SEMI-MONTHLY.

\$2.00 A YEAR.

Gives all the news regarding Stationery,
Fancy Goods and Notions.

American Paper Trade

and Wood Pulp News.

WEEKLY.

Tells all about Paper and Wood Pulp.

COST, \$4.00 A YEAR.

ANDREW GEYER, Publisher,

63 DUANE STREET, NEW YORK.

RULING PENS.

The Dredge Ruling Pen.

EXTRA FINE LINES.
NO MIXING OF INKS.
BEST PEN MADE.

A. DREDGE, Manufacturer,

75 Gold St., - NEW YORK.

GO To The East,
To The West,
To The Town
That You Like Best;
BUT

If westward is the way you decide to go,
Be sure that your ticket reads just so—

**"GREAT
NORTHERN
RAILWAY"**

FROM ST. PAUL WEST

and

If a pleasant journey
is the object of your quest,
Drop a line to F. I. WHITNEY,
And he'll tell you the rest.

GEN'L PASS. & TICKET AGENT, G. N. RY., ST. PAUL, MINN.

There is no longer a question...
as regards the need of advertising in order to be successful in business.

"How and Where" is the real question that bothers the merchant.

THE WESTERN ADVERTISER,

a journal published at Omaha, Neb., is right on the ground and contains the most practical hints, treatise and suggestions on the art of advertising to be found in any journal published.

To the Newspaper or Magazine publisher The Western Advertiser is one of the best mediums through which to reach new advertisers.

RATES MADE KNOWN ON APPLICATION. No business man can afford to be without this journal. Only \$1.00 per year. Address

WESTERN ADVERTISER,

312 Karbach Block, - OMAHA, NEB.

LEFFINGWELL'S MANUAL AND RULES OF ORDER FOR PARLIAMENTARY DEBATE.

Gives what may be done and what may not be done pending any question in debate. Culled from the best authorities; based upon the rules and practice of Congress; condensed; simplified; easy of comprehension. 32 pages. By mail, postpaid, 10 cents. Address,

THE INLAND PRINTER CO.

212 Monroe Street, CHICAGO.

1895 CALENDARS

Cards, Hangers, Fans,
Panels, Folders, Etc.

PEERLESS  LINE....
ARE UNSURPASSED.

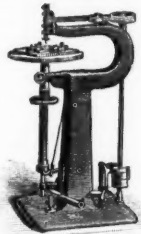
Unexcelled for beauty and design. Price Lists on application. Full line of Calendar samples by express, \$2.50. Rebate on \$35.00 order. We publish the largest line of Advertising Goods in the U. S. Send for our Catalogues. LIBERAL TRADE DISCOUNT TO PRINTERS.

THE BUFFALO  LITHOGRAPHERS.

KOERNER & HAYES,
Successors to and Proprietors of COSACK & CO.
100 LAKE VIEW AVE., BUFFALO, N. Y.

ROYLE'S ROUTING MACHINES.

RADIAL ARM, STRAIGHT-LINE AND OTHER KINDS.

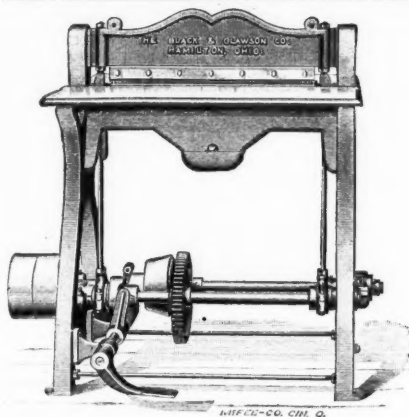


OUR ROUTING CUTTERS Are used everywhere, and are acknowledged to be the best.

SHOOT PLANES, DRILLS,
CIRCULAR AND JIG SAWS, TRIMMERS,
AND MACHINERY FOR ELECTROTYPERS AND ENGRAVERS.

Send for Circulars to

JOHN ROYLE & SONS,
PATERSON, N. J.



The Black & Clawson Co's

 **PATENT POWER PERFORATOR**

Made in three sizes: 20-inch, 24-inch
and 28-inch.

Descriptive Circular and prices furnished on
application to

The Black & Clawson Co.
HAMILTON, OHIO.

The Murray Printing Machinery Co.

SUCCESSORS TO
CHAS. T. MURRAY & Co.
MANUFACTURERS OF

 **STEREOTYPE ... ELECTROTYPE ... AND ZINC ETCHING .. MACHINERY.**

224 and 226 West Fifth Street,
KANSAS CITY, MO.



TRADE MARK.
SPECIMEN BOOKS
FURNISHED ON
APPLICATION.

PHILADELPHIA PRINTING INK WORKS.

Charles Eneu Johnson & Co.

OFFICE AND WORKS:

509 SOUTH TENTH ST., PHILADELPHIA.

BRANCH OFFICES: { 47 ROSE STREET, NEW YORK.
99 HARRISON STREET, CHICAGO.
529 COMMERCIAL STREET, SAN FRANCISCO.

ALL GRADES OF TYPOGRAPHIC AND LITHOGRAPHIC INKS, VARNISHES AND PLATE OILS
BOOKBINDERS' INKS IN ALL COLORS.

C. W. CRUTSINGER,

MANUFACTURER OF

PRINTERS' ROLLERS

— AND —

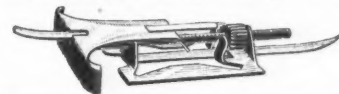
COMPOSITION,

18 N. SECOND STREET,
ST. LOUIS, MO.

Our Elastic Tablet Glue is the Best in the Market.

Isn't It Simple and Neat!

**MEGILL'S PATENT
Screw Adjusting Gauge Pins.**



Meet with favor everywhere, as do all other varieties of Megill's Gauge Pins.
A style for every purpose. Send for circulars. Sold by all dealers.

EDWARD L. MEGILL,
60 Duane St., NEW YORK.



Surguy-Purdy

Engraving Co.

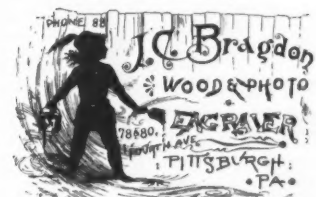
HALF-TONES

6 x 8 AND OVER, 18c. PER SQUARE INCH.

COLUMBUS, OHIO.

See Specimen on page 161. **ELECTROTYPING.**
Write for Catalogue.

ESTABLISHED 1878.



Our Wood, Zinc and Half-Tone Engravings
always give satisfaction.

HALF-TONES MADE WITH ENAMEL PROCESS
ON COPPER.

The...

AMERICAN TYPE FOUNDERS' COMPANY.

Type and Printing Material.

Manufacturing Foundries.

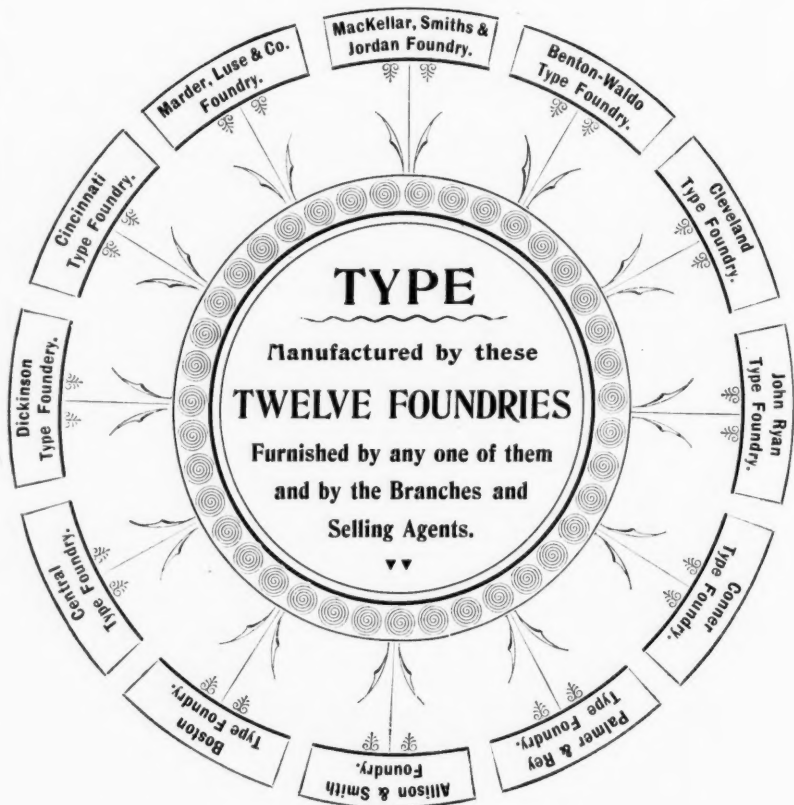
MACKELLAR, SMITHS & JORDAN FOUNDRY, Philadelphia, Pa.
 MARDER, LUSE & CO. FOUNDRY, Chicago, Ill.
 AMERICAN TYPE FOUNDERS' CO., Successor to JAS. CONNER'S SONS, New York City.
 DICKINSON TYPE FOUNDRY, Boston, Mass.
 BOSTON TYPE FOUNDRY, Boston, Mass.
 CENTRAL TYPE FOUNDRY, St. Louis, Mo.
 ALLISON & SMITH FOUNDRY, Cincinnati, Ohio.
 CINCINNATI TYPE FOUNDRY, Cincinnati, Ohio.
 BENTON-WALDO TYPE FOUNDRY, Milwaukee, Wis.
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 JOHN RYAN TYPE FOUNDRY, Baltimore, Md.
 ST. LOUIS TYPE FOUNDRY, St. Louis, Mo.

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 MARDER, LUSE & CO. FOUNDRY, Minneapolis and St. Paul, Minn.
 MARDER, LUSE & CO. FOUNDRY, Kansas City, Mo.
 MARDER, LUSE & CO. FOUNDRY, Omaha, Neb.
 THE DENVER TYPE FOUNDRY CO., Denver, Colo.
 PALMER & REY TYPE FOUNDRY, Portland, Ore.

Selling Agents.

DODSON PRINTERS' SUPPLY CO., Atlanta, Ga.
 DAMON & PEETS, New York City.
 F. WESEL MFG. CO., New York City.
 GOLDING & CO., Boston, Chicago and Philadelphia.
 ROBERT ROWELL, Louisville, Ky.
 R. W. HARTNETT & BROS., Philadelphia, Pa.
 NELSON, CHESMAN & CO., St. Louis, Mo.
 E. B. PEASE, Detroit, Mich.
 H. L. PELOUZE & SON, Richmond, Va.
 TORONTO TYPE FOUNDRY CO., Toronto, Ont.
 TORONTO TYPE FOUNDRY CO., Winnipeg, Man.
 DOMINION TYPE FOUNDRY CO., Montreal, Can.
 THE SCARFF & O'CONNOR CO., Dallas, Texas.
 M. P. MCCOY, London, Eng.
 ALEX. COWAN & SONS, Ltd., Melbourne and Sydney, Australia.



ALL TYPE MANUFACTURED FROM
COPPER-ALLOY METAL.

MANUFACTURERS OF

HERCULES
GAS AND GASOLINE
ENGINES.

PRESSES, PAPER CUTTERS,
 FOLDERS, WIRE STITCHERS,
 CASES, GALLEYS,
 STANDS, FRAMES,
 CABINETS, IMPOSING STONES,
 LABOR-SAVING MATERIAL,
 PRINTERS' WOOD GOODS, Etc.

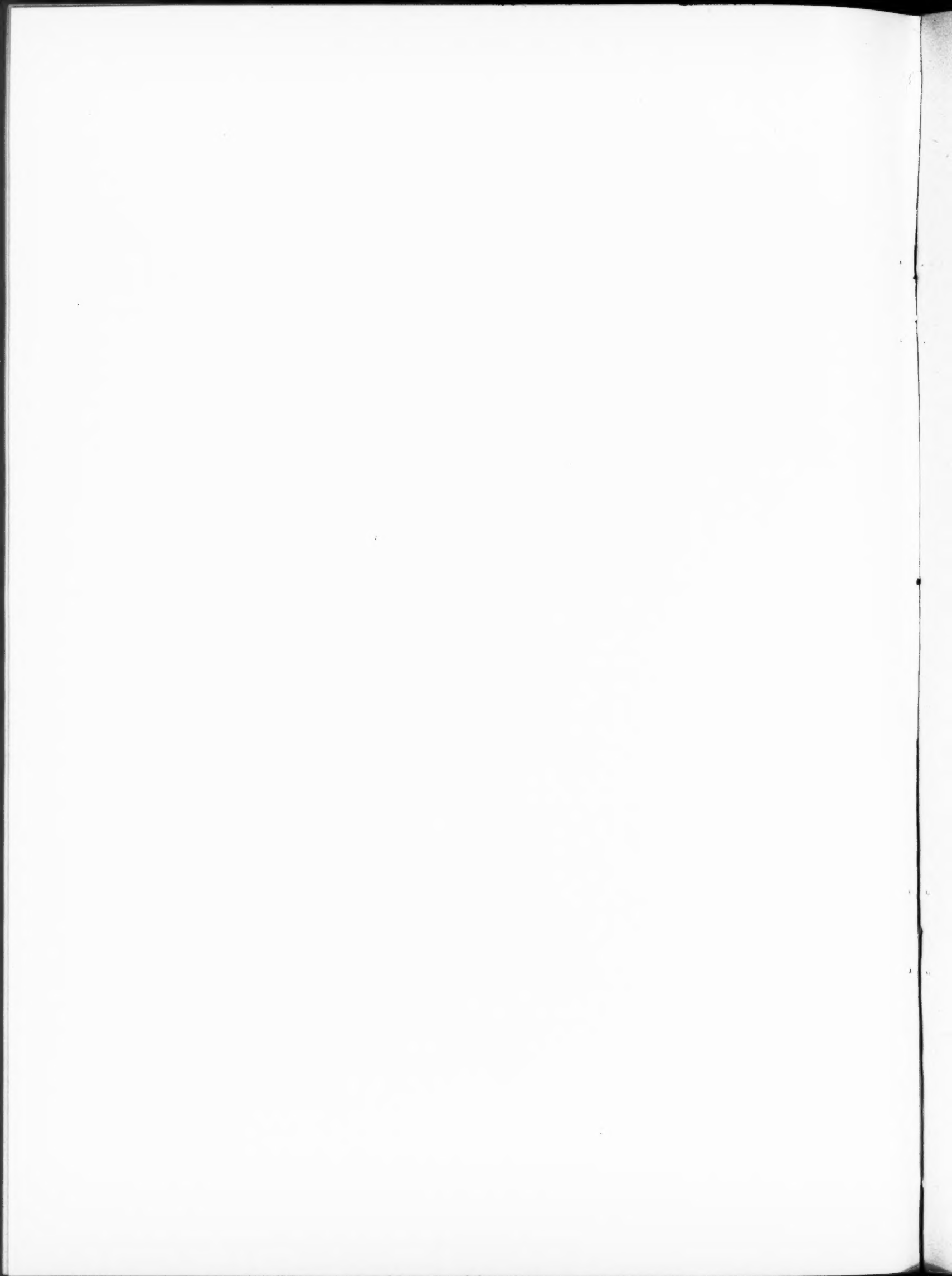


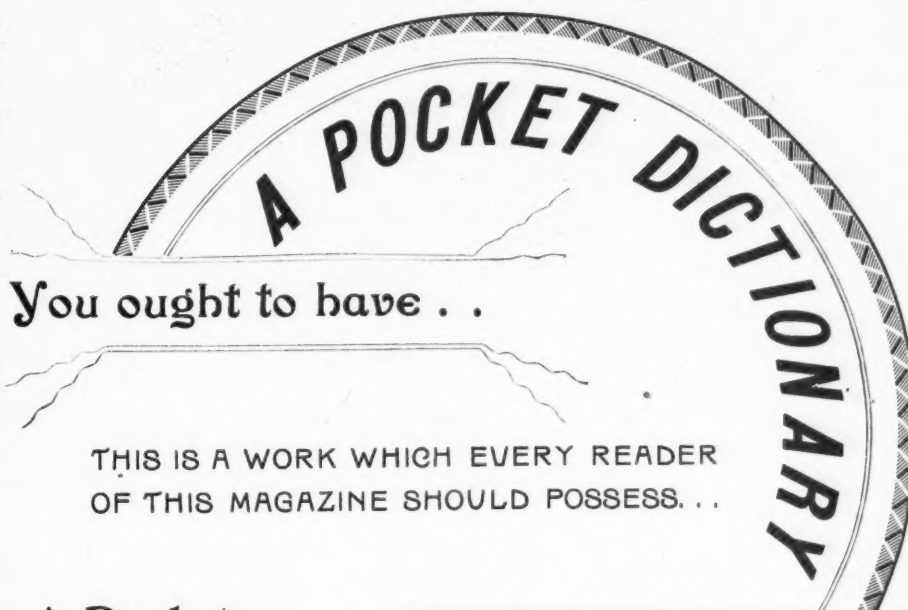
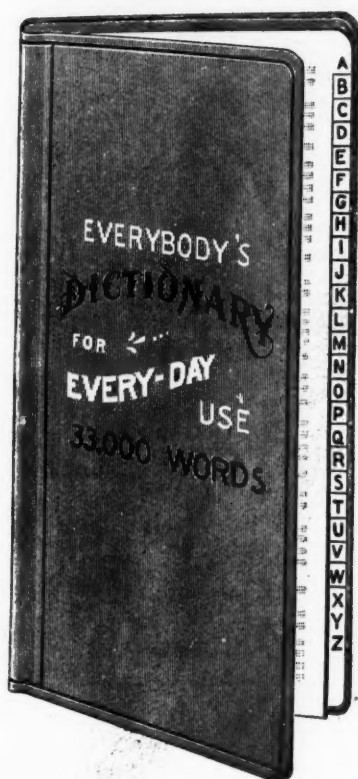
THE GENIUS OF THE GARDEN.

FROM WATER COLOR

FROM THREE PRINTINGS
BY PHOTO-CHROMATIC
PROCESS

COLUMBIAN ENGRAVING AND
ELECTROTYPING CO.
CHICAGO





THIS IS A WORK WHICH EVERY READER
OF THIS MAGAZINE SHOULD POSSESS. . .

A Book to carry in the Vest Pocket,

although it contains 33,000 words—the pronunciation, syllable divisions, part of speech, capitalization, participles and definitions being given. It is an invaluable companion to everybody who has occasion to **talk, read or write**. This book is not a “speller” made hastily only to sell; but is an accurate and complete dictionary, compiled from the latest edition of Webster's great International. Especially valuable to every editor, printer, pressman, student and stenographer, and worth ten times its cost to anybody. It is complete, practical, accurate and convenient. In size, only $\frac{1}{4} \times 2\frac{1}{2} \times 5\frac{1}{2}$ inches, and it weighs but two ounces.

The Size of the book makes it especially valuable,—it is always at hand when needed. For this reason it is worth more to most people than an Unabridged, and it contains almost every word that the average person will ever have occasion to use.

Price, handsomely bound in leather, indexed, 50 cents. Cloth, not indexed, 25 cents.

Special Premium Offer. We will mail one of the leather bound, indexed books as a premium to anyone sending us two yearly subscriptions (and \$4.00) to begin with the April number, one of which must be a *new* subscription; or will mail the cloth bound book to anyone sending us two half-yearly subscriptions (and \$2.00) to begin with the April issue, one of the half-yearly subscriptions to be a *new* one. This book is

Subscribe for the best typographic magazine in the world and secure this book, or send amount and buy one. Remit money order, postal note, or stamps for a single book, and address all orders to

A PREMIUM WORTH HAVING

martinet	78	mediocre
már'tín-ét, n. disciplinarian.	mát-u'tí-nál, a. early.	maud'lin, a. weak and silly.
már'tín-gál, or -gál, n. strap.	maul, v. t. (ed, ing) to beat.	maul'stíck, n. artist's stick.
már'týr, v. t. (ed, ing) to torture.	maund'er, v. i. to mumble.	maund'ry Thúra-day, n. [pick.
már'týr-dóm, n. torment [der.	maun'dy Thúra-day, n. [pick.	maun-so-lé-an, a. monumental.
már'vél, v. t. (ed, ing) to won-	maun-so-lé-um, n. grand tomb.	mauve (mòv), n. a violet color.
már'vél-ous, a. wonderful.	ma'vis, n. European thrush.	ma'w, n. a gull; craw.
más'cót, } n. that which	ma'w'ish, a. nauseous.	max'il-lá, n. jaw bone.
más'cótts, } brings good luck.	max'il-lá-ry, a. of the jaw.	max'im, n. a proverb.
más'cu-line, a. not female.	max'i-mum, n. highest degree.	may, v. (might), auxiliary verb.
más'cu-lín'í-ty, n.	may'be, adv. perhaps.	may'bush, n. hawthorn.
másh, v. t. (ed, ing) to crush.	may'fow-er, n. in X. Eng. arbu-	may'fow-er, n. in X. Eng. arbu-
mask, v. t. (ed, ing) to hide.	may'fow-er, n. sauce. [tus.	may'fow-er, n. chief city officer.
má'son, n. builder in stone, &c.	may'fow-er, n. office of mayor.	may'fow-er, n. wife of mayor.
má'son-ry, n. brick or stone	may'fow-er, n. pole for May day.	may'fow-er, n. small black cherry.
má'son-lá, n. boat in India [work.	may'fow-er, n. blue color.	may'fow-er, v. t. (ed, ing) to confuse.
masque, n. a mask. [guise.	may'fow-er, n. Polish dance.	may'fow-er, n. intricate.
más'quer-áde, [-ker] n. dis-	may'fow-er, n. meadow.	may'fow-er, n. meadow.
mass, n. bulk. [to kill.	may'fow-er, n. meadow.	may'fow-er, n. meadow.
más'sá-cre, [-ker] v. t. (ed, ing)	may'fow-er, n. meadow.	may'fow-er, n. meadow.
más'sage, n. a rubbing [snake.	may'fow-er, n. meadow.	may'fow-er, n. meadow.
más'sá-gu-gá, n. black rattle.	may'fow-er, n. meadow.	may'fow-er, n. meadow.
más'se-tar, n. a large muscle.	may'fow-er, n. meadow.	may'fow-er, n. meadow.
mass'ive, a. heavy. [pole.	may'fow-er, n. meadow.	may'fow-er, n. meadow.
mást, n. nuts; upright ship	may'fow-er, n. meadow.	may'fow-er, n. meadow.
más'tér, v. t. to conquer.	may'fow-er, n. meadow.	may'fow-er, n. meadow.
más'tér-ful, a. domineering.	may'fow-er, n. meadow.	may'fow-er, n. meadow.
más'tér-ly, a. skillful.	may'fow-er, n. meadow.	may'fow-er, n. meadow.
más'tér-piece, n. a best work.	may'fow-er, n. meadow.	may'fow-er, n. meadow.
más'tér-y, n. command.	may'fow-er, n. meadow.	may'fow-er, n. meadow.
más'tíe, n. tree and its resin.	may'fow-er, n. meadow.	may'fow-er, n. meadow.
más'tí-cáte, v. t. (ed, ing) to	may'fow-er, n. meadow.	may'fow-er, n. meadow.
más'tíf, n. large dog. [chew.	may'fow-er, n. meadow.	may'fow-er, n. meadow.
más'títis, n. disease of breast.	may'fow-er, n. meadow.	may'fow-er, n. meadow.
más'to-dón, n. extinct quadru-	may'fow-er, n. meadow.	may'fow-er, n. meadow.
más'toid, a. breast shaped. [ped.	may'fow-er, n. meadow.	may'fow-er, n. meadow.
mát, v. t. (ed, ing) to entangle.	may'fow-er, n. meadow.	may'fow-er, n. meadow.
mát'a-dóre, } n. bull fighter.	may'fow-er, n. meadow.	may'fow-er, n. meadow.
mát'a-dór, } n. bull fighter.	may'fow-er, n. meadow.	may'fow-er, n. meadow.
mát'a-má, n. kind tortoise.	may'fow-er, n. meadow.	may'fow-er, n. meadow.
mátch, v. t. (ed, ing) to equal.	may'fow-er, n. meadow.	may'fow-er, n. meadow.
mátch-á-ble, a.	may'fow-er, n. meadow.	may'fow-er, n. meadow.
mátch-less, a. unequaled.	may'fow-er, n. meadow.	may'fow-er, n. meadow.
mátch-lock, n. kind of lock.	may'fow-er, n. meadow.	may'fow-er, n. meadow.
mátch, v. t. (ed, ing) to match.	may'fow-er, n. meadow.	may'fow-er, n. meadow.
mát'ch-lóte, n. a dish of food.	may'fow-er, n. meadow.	may'fow-er, n. meadow.
mát'er, n. mother.	may'fow-er, n. meadow.	may'fow-er, n. meadow.
mát'ér-í-al, a. (ly, adv.) bodily.	may'fow-er, n. meadow.	may'fow-er, n. meadow.
mát'ér-í-al-íst, n.	may'fow-er, n. meadow.	may'fow-er, n. meadow.
mát'ér-í-al-í-ze, v. t. (ed, ing)	may'fow-er, n. meadow.	may'fow-er, n. meadow.
mát'ér-í-al-méd'í-cá, n. (erly.	may'fow-er, n. meadow.	may'fow-er, n. meadow.
mát'ér-nál, a. (ly, adv.) moth-	may'fow-er, n. meadow.	may'fow-er, n. meadow.
mát'ér-ní-ty, n. motherhood.	may'fow-er, n. meadow.	may'fow-er, n. meadow.
mát'h-e-mát'í-cá, a. accurate.	may'fow-er, n. meadow.	may'fow-er, n. meadow.
mát'h-e-mát'í-cí-an, n.	may'fow-er, n. meadow.	may'fow-er, n. meadow.
mát'h-e-mát'í-cí-an, n. a science.	may'fow-er, n. meadow.	may'fow-er, n. meadow.
mát'in, n. morning worship.	may'fow-er, n. meadow.	may'fow-er, n. meadow.
mát'í-níng, n. entertainm't. p.m.	may'fow-er, n. meadow.	may'fow-er, n. meadow.
mát-trás, n. chemical vessel.	may'fow-er, n. meadow.	may'fow-er, n. meadow.
mát'trí-cíde, n. [enroll.	may'fow-er, n. meadow.	may'fow-er, n. meadow.
mát'trí-cí-láte, v. t. (ed, ing) to	may'fow-er, n. meadow.	may'fow-er, n. meadow.
mát'trí-món'í-al, a. nuptial.	may'fow-er, n. meadow.	may'fow-er, n. meadow.
mát'trí-mo-ný, n. marriage.	may'fow-er, n. meadow.	may'fow-er, n. meadow.
mát'tríx, n. (pl. -ces) a mold.	may'fow-er, n. meadow.	may'fow-er, n. meadow.
mát'trón, n. (ly, adv.) house-	may'fow-er, n. meadow.	may'fow-er, n. meadow.
mát'trón-áge or mát'-n. [keeper.	may'fow-er, n. meadow.	may'fow-er, n. meadow.
mát'tér, n. material.	may'fow-er, n. meadow.	may'fow-er, n. meadow.
mát'tér, v. t. (ed, ing) to signify.	may'fow-er, n. meadow.	may'fow-er, n. meadow.
mát'tér-of-fáct, a. dry.	may'fow-er, n. meadow.	may'fow-er, n. meadow.
mát'tíng, n. straw carpet.	may'fow-er, n. meadow.	may'fow-er, n. meadow.
mát'tóck, n. implement.	may'fow-er, n. meadow.	may'fow-er, n. meadow.
mát'trész, n. stuffed bed.	may'fow-er, n. meadow.	may'fow-er, n. meadow.
mát'ú-ráte, v. t. to ripen.	may'fow-er, n. meadow.	may'fow-er, n. meadow.
mát'ú-ré, v. t. to complete [ment.	may'fow-er, n. meadow.	may'fow-er, n. meadow.
mát'ú-rí-ty, n. full develop-	may'fow-er, n. meadow.	may'fow-er, n. meadow.

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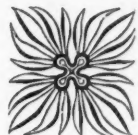
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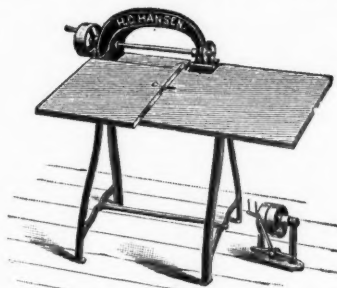
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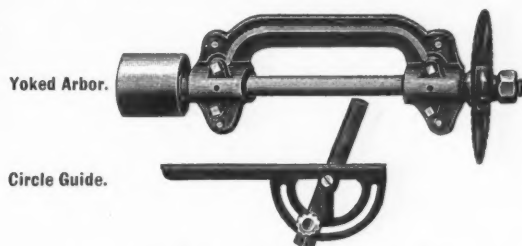
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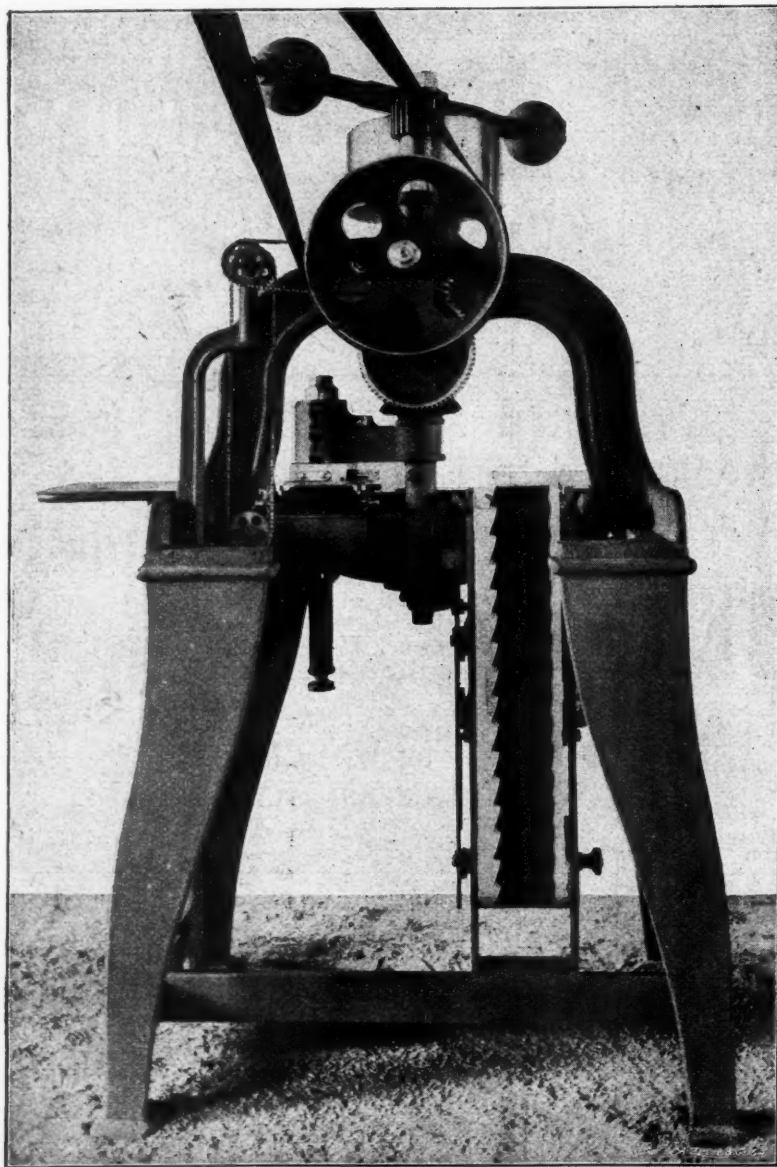
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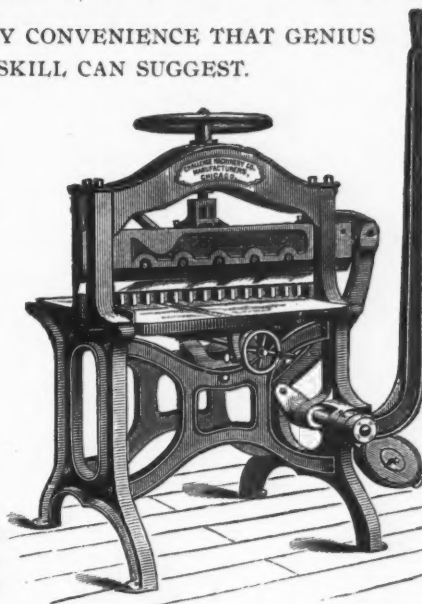
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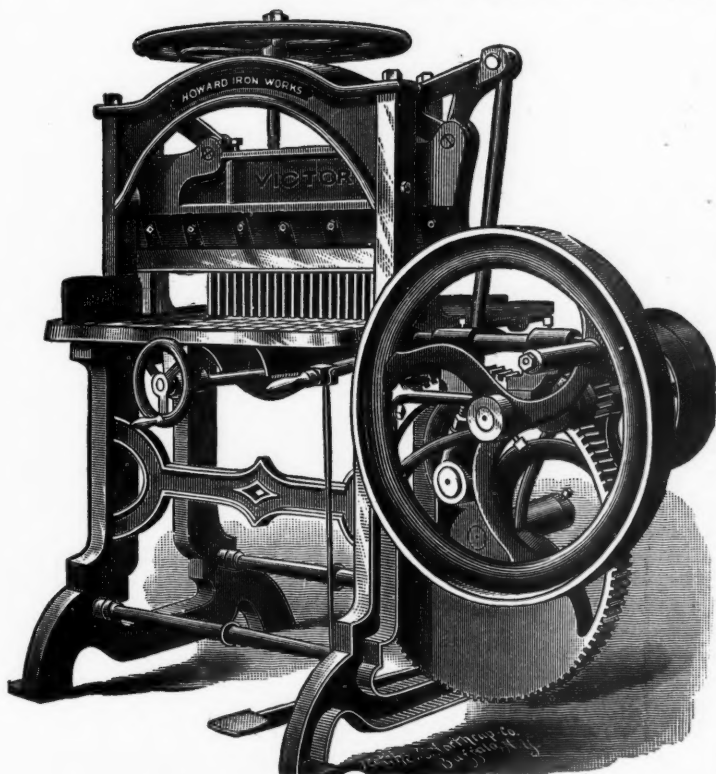
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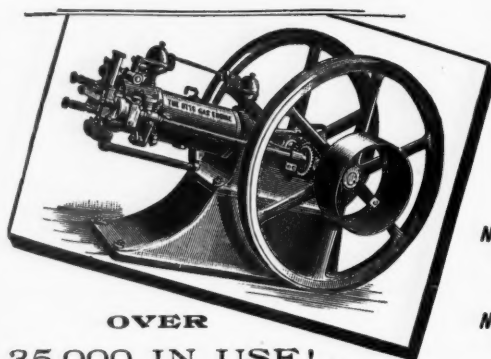
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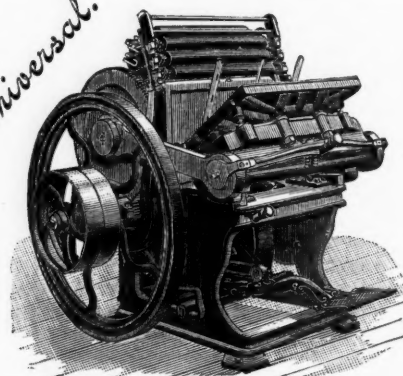
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THIS is an English work published by Topham & Lupton, of Harrogate, England, with whom we have made arrangements to supply the work to American readers. It contains forty-eight leaves of high-grade specimens in black and colors, and is printed in excellent style. Size of page, 8½ x 11 inches. American printers can get many ideas and suggestions as to arrangement of colors and style of composition by securing a copy of this book. It is well worth the price. About three weeks are required to fill orders for this work. Sent, postpaid, to any address in the United States or Canada, on receipt of price, ninety cents, or as a premium in return for three yearly subscriptions and \$6.00, or six half-yearly subscriptions and \$6.00.

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THE FIRMS ENUMERATED IN THIS DIRECTORY ARE RELIABLE AND ARE COMMENDED TO THE NOTICE OF ALL CONSUMERS OF PRINTERS' WARES AND MATERIALS.

Insertions in this Directory are charged \$6.00 per year for two lines, and for more than two lines \$2.00 per line additional.

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Arabol Manufacturing Co., 13 Gold street, New York. Binders' glue, pastes and gums.

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Smith, Milton H., publisher, 95 Andrews street, Rochester, N. Y. Embossing to order.

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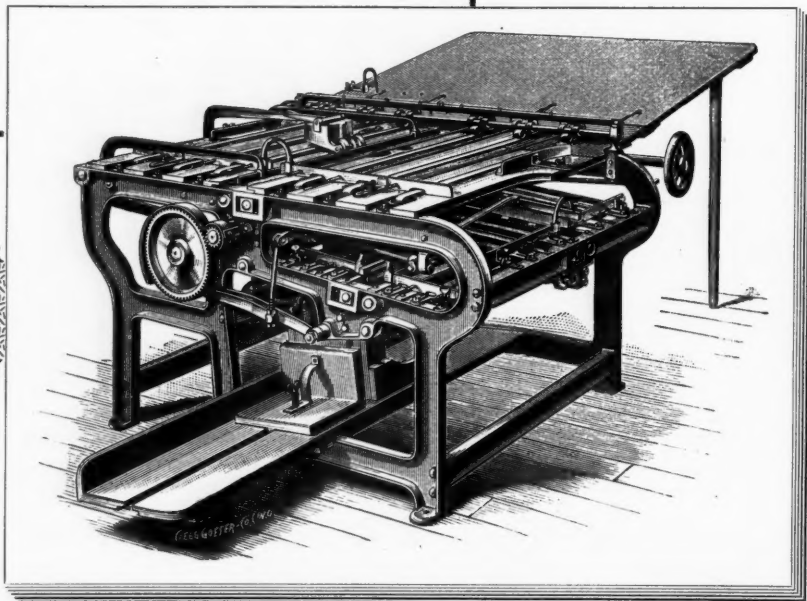


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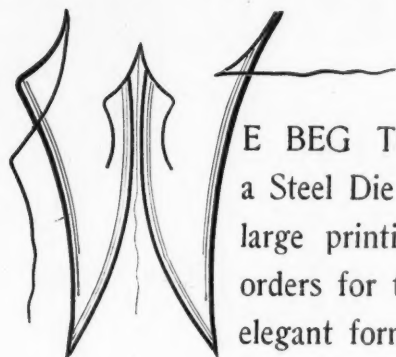


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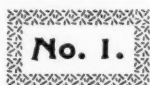
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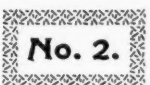
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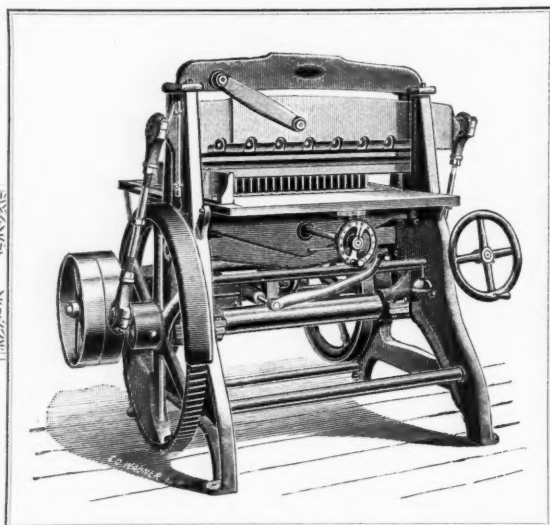
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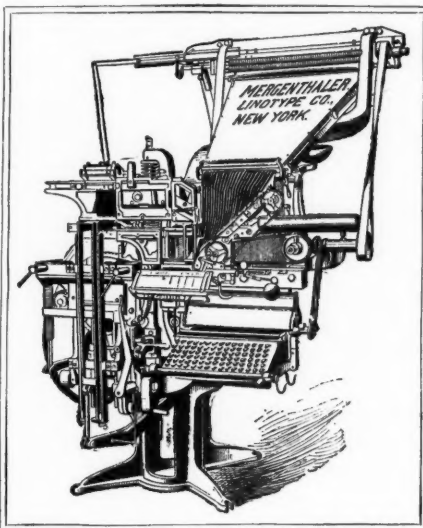
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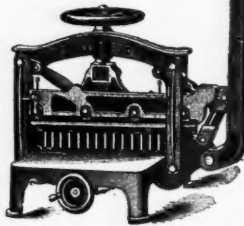
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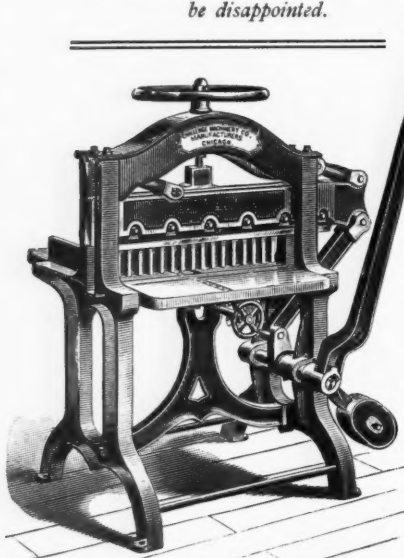
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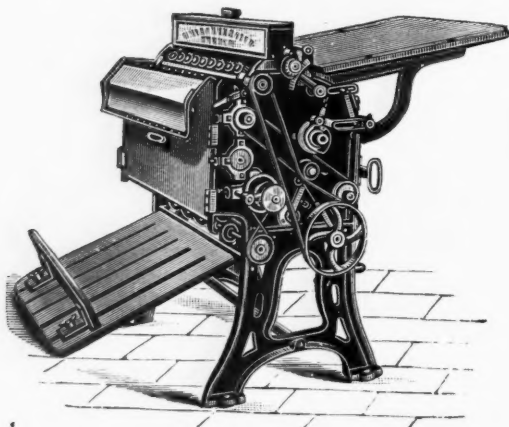
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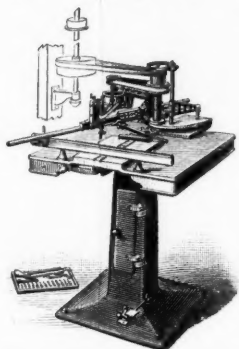
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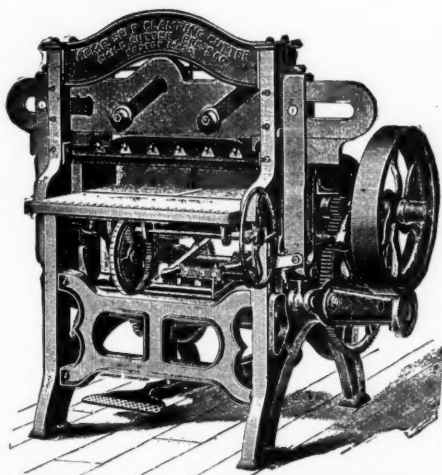
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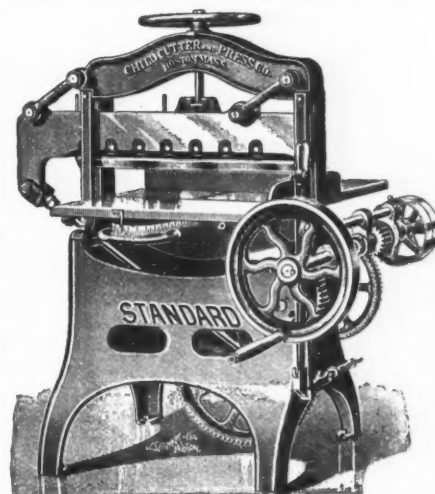
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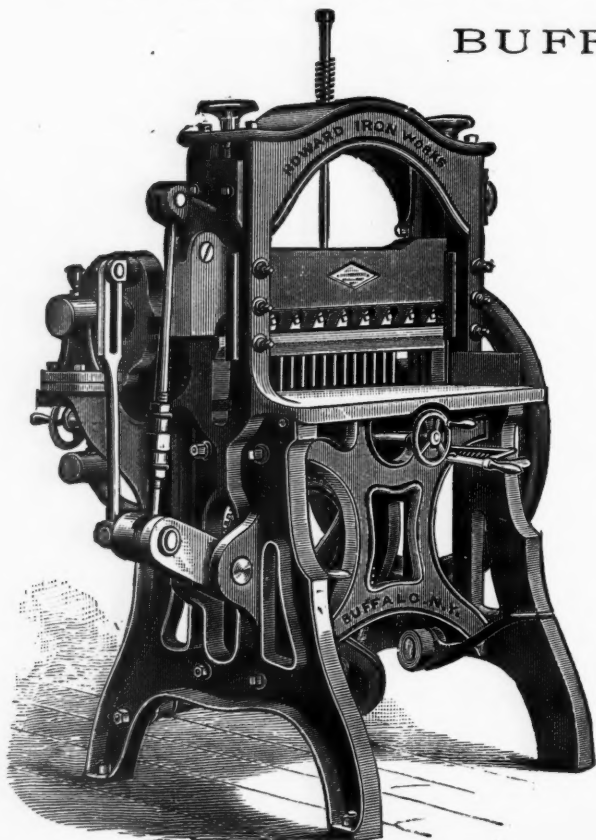
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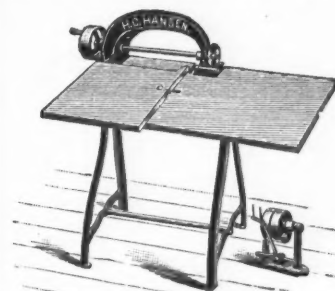
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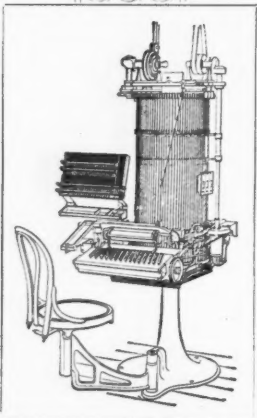
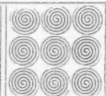
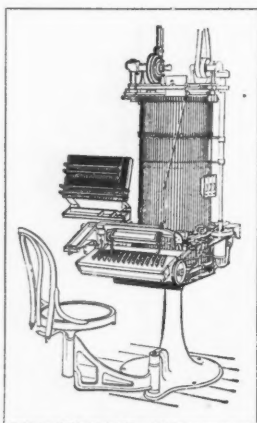
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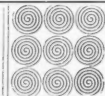
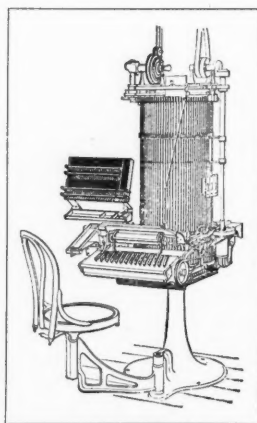
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== **Printers' Rollers** ==

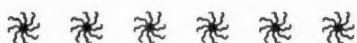
CASTING THEM IN
THE ORIGINAL

"GATLINGS,"

COINING THE PHRASE OF

"Machine-Cast Printers' Rollers"

FOR THE PRODUCT.



These Rollers give BETTER presswork with

—❖❖❖ **LESS LABOR** ❖❖❖—

than the old style.

BINGHAM BROTHERS COMPANY,

MANUFACTURERS OF

Printers' Rollers, Composition, etc.,

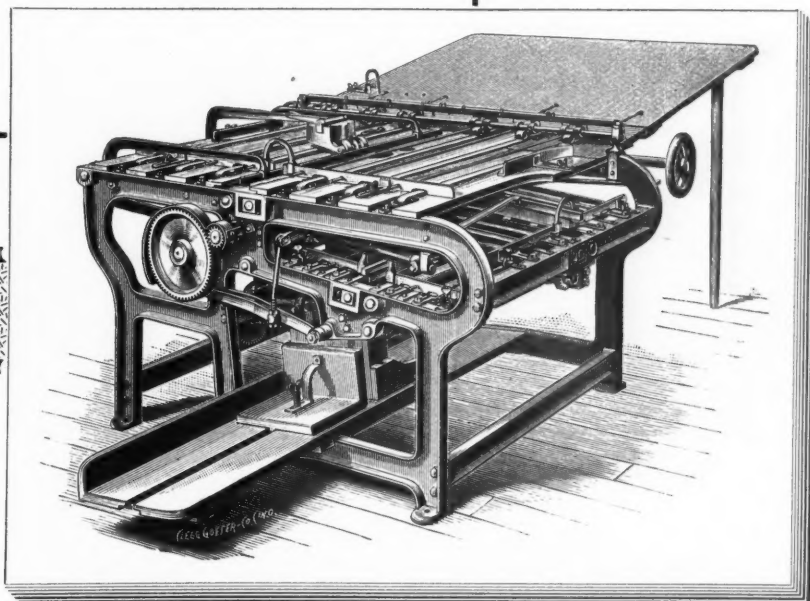
49-51 Rose Street.

(FOUNDED 1849.)

NEW YORK.

Country Newspaper Folder

New
3 and 4 Fold.



Manufactured
by

Brown Folding Machine Co.

ERIE, PA.

DEXTER FOLDING MACHINES

HIGHEST GRADE MACHINERY.

Your own interests will suggest that you should,
at least, send for our Catalogue before buying
a Folding Machine.



OFFICES: BOSTON, CHICAGO, SAN FRANCISCO, and LONDON, ENGLAND.
FACTORY AT PEARL RIVER, ROCKLAND Co., N. Y.

Dexter Folder Company,

49 Wall Street,

NEW YORK, N. Y.

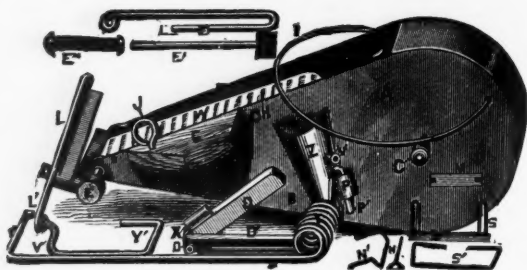
THERE ARE Printing Inks and Printing Inks.
But when you get through experimenting,
come back, as everybody does, to the old
reliable goods of

GEO. MATHER'S SONS COMPANY,

29 ROSE STREET, NEW YORK.

106 PEARL STREET, BOSTON, MASS.

Dick's Seventh Mailer.



With Dick's Mailer, in ten hours, each of six experts, unaided, fits for the mail bags, 20,000 Inter Oceans. Three a second have been stamped.

OVER 8,000 NOW IN USE. PRICE, \$20.25, WITHOUT ROYALTY.

Address, **REV. ROBERT DICK ESTATE, BUFFALO, N. Y.**

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Successor to Vanderburgh, Wells & Co.,

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Printers' Materials

OF HIGH GRADE.



Prices
Moderate.

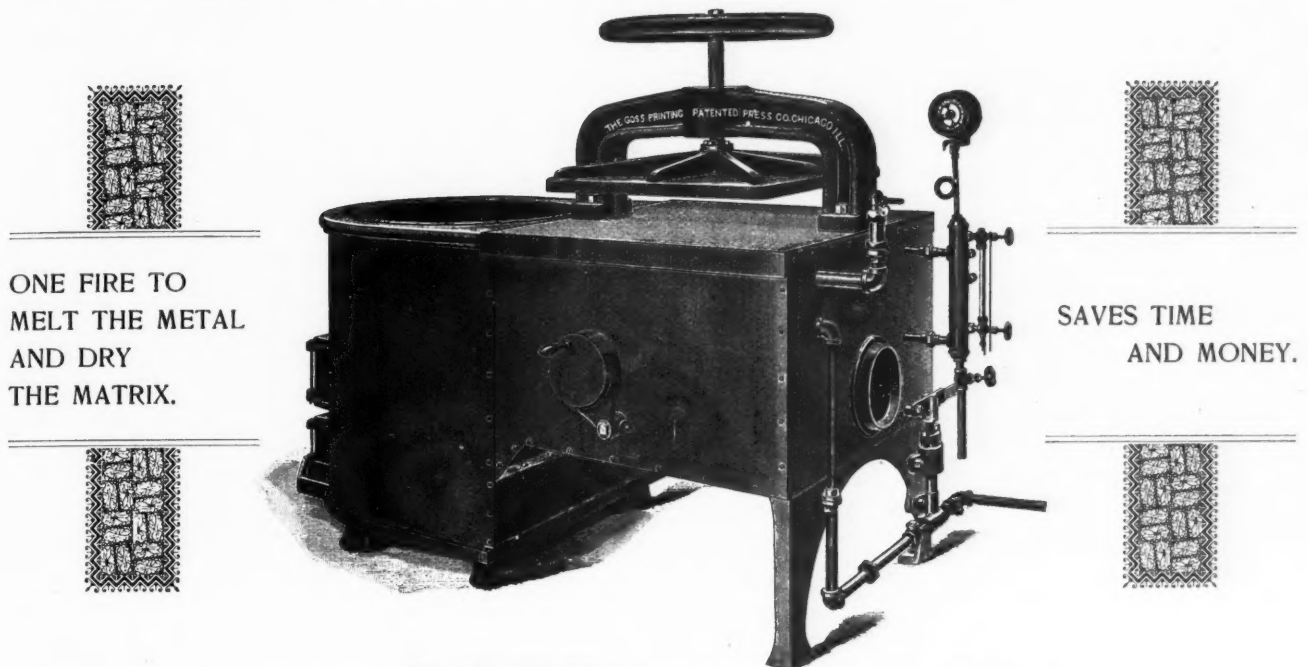
ONLY MAKER OF
"Strong Slat"
Cases

We allow Printers a discount on fonts of
WOOD TYPE of fifty per cent,
and five more for cash.

Catalogues of 136 pages sent to recognized printers.

Our Patented Combination

Furnace Metal Pot and Steam Table combined.



ONE FIRE TO
MELT THE METAL
AND DRY
THE MATRIX.

SAVES TIME
AND MONEY.

Manufactured only by **THE GOSS PRINTING PRESS CO.**

Write for Circular and Prices.

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**American
Process Engraving
Company.**

Modern Engravers for the
Production of Plates for
the Printing Press.

248 RAGE STREET,
CINCINNATI, O.

HALF-TONES
LINE ZINC ETCHING
DESIGNING

BENEDICT

Operates every method of making plates
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Half-tone and Photo-zinc Etchings,
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ing and Electrotyping.

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Prices lowest consistent with
quality. Facilities and capacity unexcelled.
Send for estimates and samples.
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HALFTONE
ZINC ETCHING
ENGRAVING
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The Leading Printing Ink Manufacturers

IN THE UNITED STATES

ARE

THE FRED'K H. LEVEY CO.

FRED'K H. LEVEY, Pres't.

59 Beekman Street, New York.

CHAS. E. NEWTON, Vice-Pres't.

We beg to call the attention of all Printers and Publishers in the country to the following letters from some of our leading customers, which have been kindly tendered us.

OFFICE OF THE PUBLIC PRINTER,
Washington, D. C., June 20, 1894.

FRED'K H. LEVEY Co., Manufacturers, etc., New York City :

Gentlemen,—In response to your request of 10th inst., I cheerfully state that in 1886 a somewhat exhaustive test was made of book and job inks in this office, under my direction. Following such test, the inks furnished by you were selected in part for office use, both for reasons of color, economy in use and cost.

These inks gave such great satisfaction, especially in fine bookwork, engraving and half-tone printing, that I have this year, upon taking charge of this office again as Public Printer, directed the use of your inks without any request on your part.

Very truly yours, THOS. E. BENEDICT.
Public Printer.

THEO. L. DEVINNE & CO., PRINTERS,
THE DEVINNE PRESS,
12 Lafayette Place,

FRED'K H. LEVEY Co., New York : New York, June 12, 1894.

Dear Sirs,—We have been using your inks for some years past and can testify to their general excellence, more especially for their use on coated paper. We find them very uniform, and with your nice graduations of body we can suit ourselves for almost any condition of paper. They are certainly very superior in quality, and we are highly satisfied with the results obtained from their use. Yours very truly,

THEO. L. DEVINNE & CO.

TROW DIRECTORY, PRINTING AND BOOKBINDING CO.
Printing and Bookbinding Department,
201-213 East 12th Street,

New York, June 19, 1894.

Messrs. FRED'K H. LEVEY Co., 59 Beekman St., City :

Gentlemen,—We take pleasure in stating that we have used your inks on various publications for several years, and their adaptability to all grades of printing has given us the best satisfaction. Your ability to furnish satisfactory material for all requirements—depending upon such conditions as changes in the atmosphere and various kinds of paper—has been thoroughly demonstrated. You are particularly successful with the grades for half-tone work on coated paper. Its uniformity in quality, depth of color, and fine working qualities have given very gratifying results. Yours truly,

TROW DIRECTORY, PRINTING AND BOOKBINDING CO.
Per R. W. SMITH, Prest.

D. APPLETON & CO.,
72 Fifth Avenue,

Messrs. FRED'K H. LEVEY Co.: New York, June 26, 1894.

Dear Sirs,—We take pleasure in saying that we have used your ink for a number of years, and we have found it uniform and satisfactory.

Yours truly,
D. APPLETON & CO.

THE LADIES' HOME JOURNAL,
CURTIS PUBLISHING CO.

Business Department. Philadelphia, June 19, 1894.

The FRED'K H. LEVEY Co., 59 Beekman Street, New York:

Gentlemen,—Since we began using our own mechanical plant, February, 1891, we have bought our LADIES' HOME JOURNAL ink and much of that for the varying covers of the magazine from you. Based on the experience of more than three years prior to April 2, 1894, we made a years' contract with you from that date. We have not regretted, nor do we expect to repent having made such a contract.

Very truly yours,
THE CURTIS PUBLISHING CO.,
A. H. SIEGFRIED, Business Mgr.

THE COSMOPOLITAN MAGAZINE,
Editorial Department.

MY DEAR MR. LEVEY : New York, June 20, 1894.

I have to thank you for the high standard and uniform excellence of the "Coated," "Text" and Colored Inks furnished by you to the COSMOPOLITAN during the past year.

Believe me very appreciatively and sincerely yours,

JOHN BRISBEN WALKER.

MR. FRED'K H. LEVEY, Pres't, etc.

PUCK.
New York, June 19, 1894.

THE FRED'K H. LEVEY Co., New York City :

Gentlemen,—It gives us great pleasure to state that your black and colored inks which we have used on PUCK and on our other publications for the past year, have given great satisfaction.

Their uniform and excellent quality has proved a great factor in turning out satisfactory work. We are very truly yours,

KEPPLER & SCHWARZMANN, INC.
H. WIMMEL, Secretary.

OFFICE OF THE NEW YORK LEDGER,
Cor. Spruce and William Sts.,
New York, June 8, 1894.

P. O. Box 3263,

FRED'K H. LEVEY Co., 59 Beekman St., City :

Gentlemen,—For the past four or five years we have used your inks almost exclusively on the NEW YORK LEDGER and our library periodicals. We are pleased to say that the inks which you have furnished us have given excellent satisfaction, and your prices have always been low for quality. Yours very truly,

ROBERT BONNER'S SONS.

AMERICAN LITHOGRAPHIC COMPANY,
No. 203 Broadway,
New York, June 21, 1894.

Messrs. F. H. LEVEY Co., 59 Beekman St., City :

Gentlemen,—We take pleasure in stating that we have found your Letterpress Inks absolutely uniform in quality and the best in the market for the price. Very truly yours,

AMERICAN LITHOGRAPHIC COMPANY,
Per G. W. DONALDSON, 2d Vice-Pres. & Pur. Agt.

OFFICE OF THE NEW YORK BANK NOTE CO.,
75 Sixth Avenue,
New York, June 25, 1894.

FRED'K H. LEVEY COMPANY, 59 Beekman St., City :

Gentlemen,—The fact that during the past five years we have printed over 1,500,000,000 strip tickets, using your inks only, sufficiently attests our preference for them. Yours very truly,

GEORGE H. KENDALL, Pres.

LIFE,
19 and 21 West 31st Street,
New York, June 26, 1894.

Messrs. FRED'K H. LEVEY Co., 59 Beekman St., City :

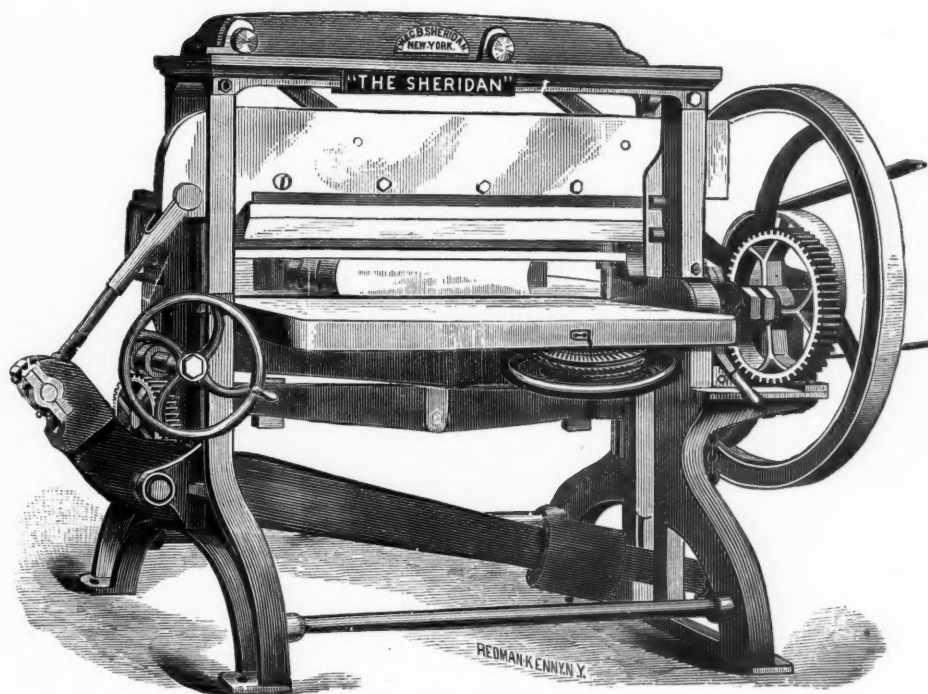
Gentlemen,—We take great pleasure in stating to you that much of the reputation that LIFE has for fine printing and particularly for its half-tone effects, is owing to the use of your blue-black ink.

Very truly yours, LIFE PUBLISHING COMPANY.
ANDREW MILLER.

T·W·& C·B·SHERIDAN ~

ESTABLISHED 1835.

...Paper Gutters



...ONE OF OUR PRIZE WINNERS.

"Sheridan Auto" Gutter
"The Sheridan" Gutter
"Empire State" Gutter
"Perfection" Gutter
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... **W**E received more Medals
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WORLD'S COLUMBIAN EXPOSITION
than anyone else in our line in
the world.

... **Bookbinders' Machinery** ...

SEND FOR
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CATALOGUE.

... **W**E carry the largest stock
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can furnish a Full Outfit for the
Largest Bindery or Paper Box
Shop at once.

2, 4 and 6 Reade Street,
NEW YORK.

WORKS:
CHAMPLAIN, N. Y.

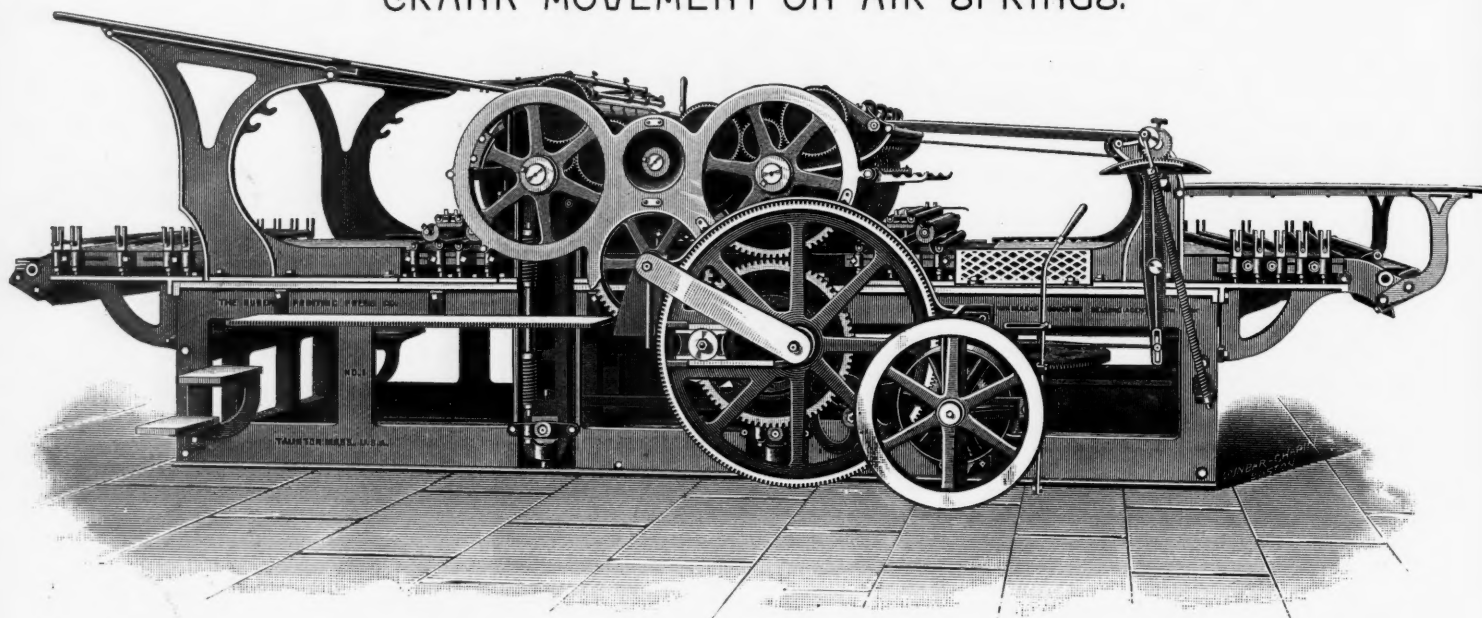
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CHICAGO.



We Stand on Merit Alone!

Two-Color Press.

CRANK MOVEMENT ON AIR SPRINGS.



The Only Press of its Kind Built.

DOUBLE ROLLING.
FOUR FORM ROLLERS TO EACH BED.
SIX TRACKS.

We have over one hundred and fifty of this class of press running in the representative houses of this country, who will substantiate what we claim for it.

Send for descriptive circulars of our Sheet Perfecting Book Press, Two-Color Press, Two-Revolution Job and Book "Crank Movement" Press, Two-Revolution Job and Book "Air Spring" Press, and Two-Revolution "Mustang" Rapid Jobber—"Crank Movement."

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No.	Rollers Covering Each Form.	Size of Each Bed.	Size of Each Form.	Largest Paper.	Speed.
1	4	44 x 60	40 x 57	42 x 58	800 to 1100
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200 Clark Street, Chicago, Ill.

H. W. THORNTON, Western Manager.

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THAT'S WHAT WE CALL IT.

Have you tried it?

The most Intense Black,
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Hard & Quick Drying

Fine Cut Black ever introduced.

Works like Silk

Dries on paper (not rollers) immediately.

Has no equal anywhere,

Is rapidly displacing All Other brands.

Not as yet used by

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COSMOPOLITAN ETC. ETC.

But...

COMPARE any fine cut work done with
"EUREKA" with any in any one
of the above, or any other list of Journals; and
If you are interested, then write to

THE **AULT & WIBORG** CO.

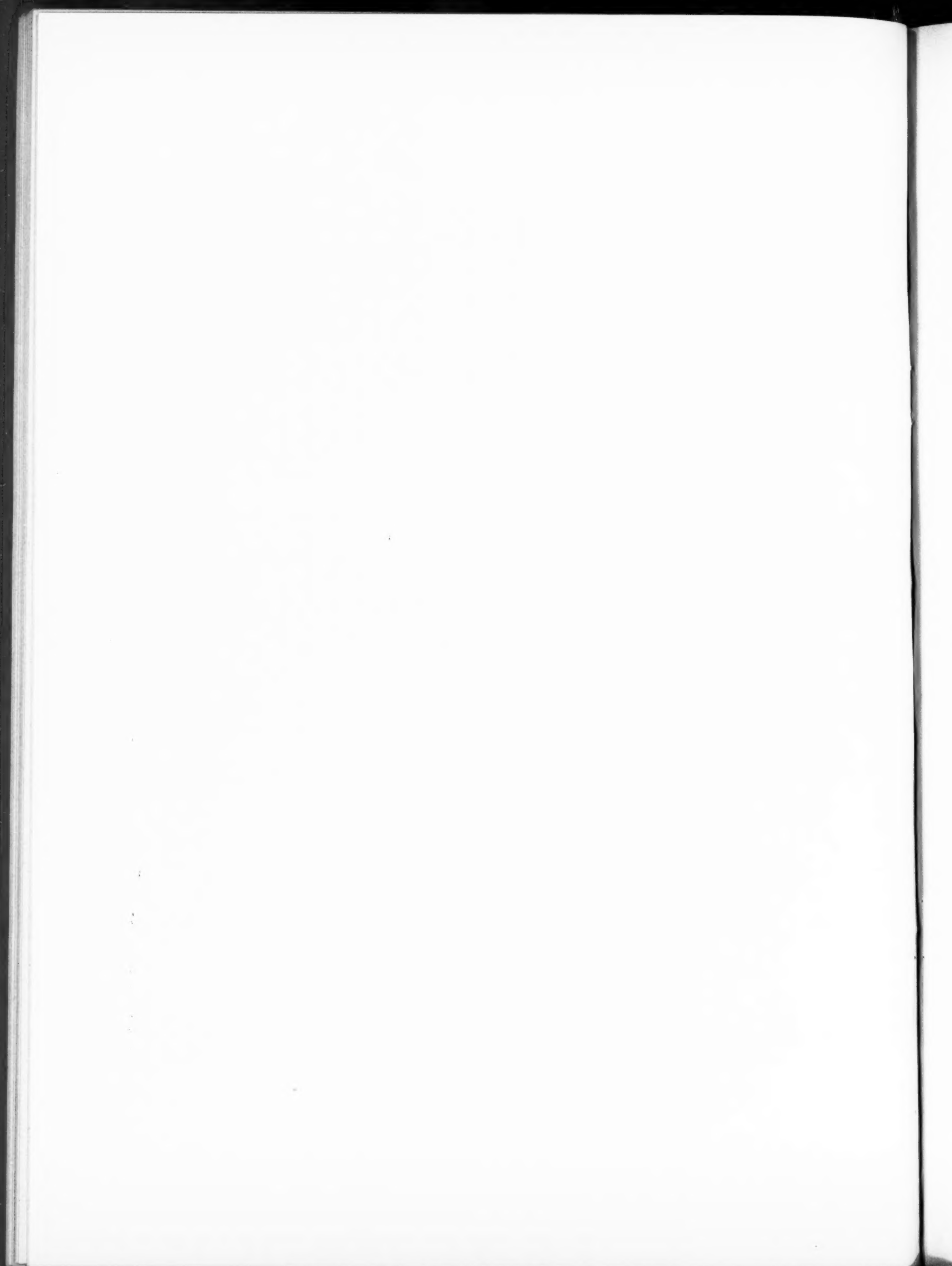
CINCINNATI

NEW YORK

OR CHICAGO

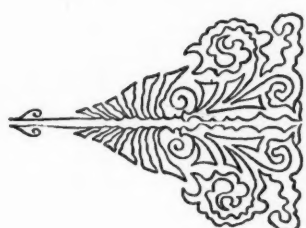
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Other specimens on application.



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BOOKBINDERS' MACHINERY.

General Agents for the Sale of

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 The Elliott Thread Stitching Machines,
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 The Ellis Book Trimmer,
 The Universal Wire Stitching Machines,
 The Seybold Automatic Book Trimmer,
 The Hercules Signature Press,
 The "Capital," "Criterion" and "Monarch"
 Paper Cutting Machines,
 The Lieb Rod Embossers, Inkers and
 Smashers,
 Arch Embossers, Inkers and Smashers.

EXTRACT FROM LETTER

World's Columbian Commission.

WASHINGTON, D. C.,
 April 7, 1894.

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Yours,

(SIGNED) JOHN BOYD THACHER,
 Chairman.

BY

(SIGNED) M. L. McDONALD, JR.,
 Chief of Awards for Machinery.

AND A FULL LINE OF

BOOKBINDERS' AND PRINTERS'

....MACHINERY....

THREAD, TAPE, WIRE,
 DUPLICATE PARTS, ETC.

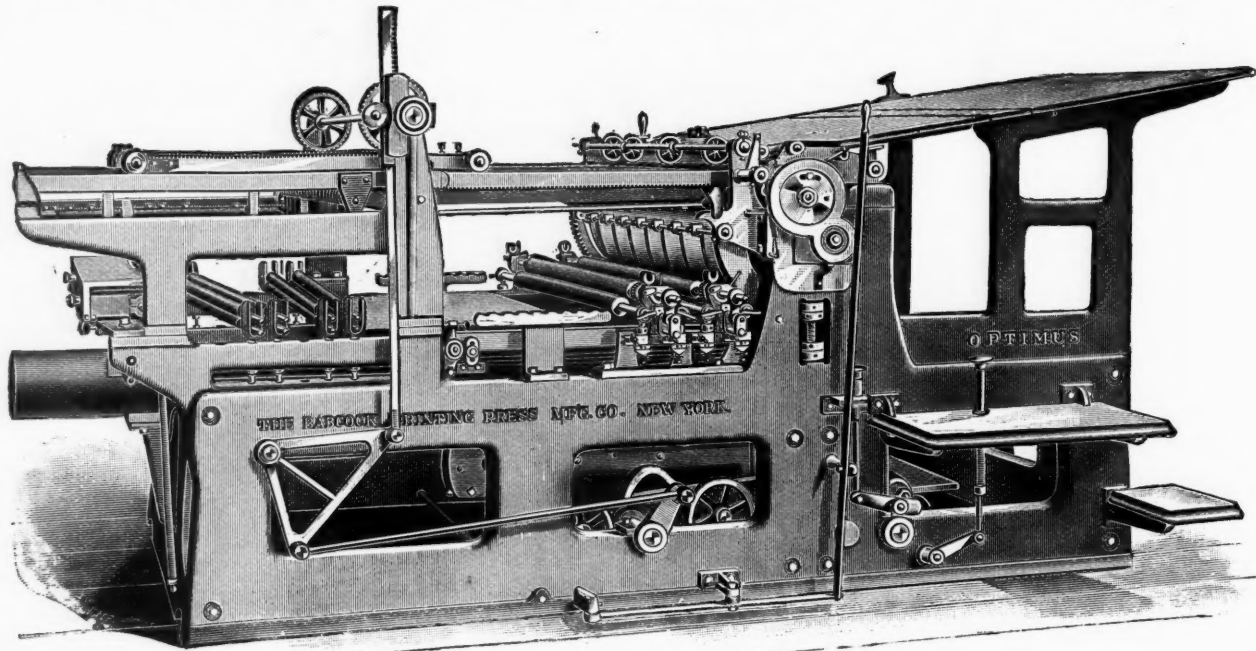
We GUARANTEE
 Every Machine We Sell.



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345 DEARBORN STREET, } CHICAGO.
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Two-Revolution Presses.

Built especially heavy for fine half-tone, catalogue, book and letterpress work.
Absolutely rigid impression and perfect register.

The only perfect front-delivery—printed side up—without fly, grippers, or
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The BEST Two-Revolution Press built.

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FOR CATALOGUES, PRICES, ETC., APPLY TO
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GENERAL WESTERN AGENTS,

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FACTORY—New London, Conn.

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GREAT WESTERN TYPE FOUNDRY, Kansas City, Mo.
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They are made by

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PHONE, HARRISON 605.

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HALF-TONE, LINE ETCHING AND COLOR WORK,

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Map and Wood Engravers

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Learn Book-keeping

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When you can learn it **at home**, within 100 hours' study, without the aid of a teacher, from

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"I learned the science of bookkeeping from your work in **less than three weeks**, and am now keeping three different sets of books. What I learned from your work in so short a time cost a friend of mine **\$600.00** and over a year's time."—THOS. TANTISH, Skowhegan, Me., Mar. 29, 1890.

"You illustrate what I never saw in any other work of the kind—**practical bookkeeping**."—E. H. WILDER, bookkeeper for Pratt & Inman, Iron and Steel, Worcester, Mass.

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"I credit your book with having effected an increase in my salary from \$65.00 to \$137.50 a month—a **clear gain of \$867.00 in one year** on that investment of \$3.00!"—L. R. PARKER, bookkeeper for William Axer & Co., Cotton Buyers, Brenham, Texas, July 15, 1893.

"Without the aid of a teacher I studied your book just eight weeks, sent my work to you for examination, and succeeded in obtaining your 'audit.' I then came to this city, without ever having seen the inside of a set of books, and immediately took control of a set of double-entry books for this firm, whose receipts during 1890 were about \$1,500,000. I am now the firm's chief accountant, and have five direct assistant bookkeepers under me. It is said—and I do not think exaggerated—that I have the largest set of books in Indianapolis. The above surely stand as self-evident facts that the channel of success was opened to me through the medium of your book."—WILLIAM O. SHIREY, head bookkeeper for the Parry Manufacturing Company, Road Carts and Road Wagons, Indianapolis, Ind., February 23, 1891.

Size of book, 7¼ x 10¼ inches; pages, 293; printed in red and black; richly bound. **40,714** copies sold, and **4,039** testimonials received, up to Monday, March 19, 1894. Price, **\$3.00**. Sixteenth edition published August, 1893.

Address all orders to

The Inland Printer Co.
214 Monroe Street, Chicago.

THE
PIONEER-ELECTROTYPING and PROCESS
 ENGRAVING HOUSE IN THE WEST
 ESTABLISHED 1861 } AS A. ZEESSE & CO.
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A CHANGE IN NAME ONLY
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 - AS HERETOFORE -

WITH AN ESTABLISHED REPUTATION
 FOR GOOD WORK AND A
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 AN EXPERIENCE OF OVER THIRTY YEARS,
 WE ARE PREPARED TO GUARANTEE SATISFACTION
 TO - ALL - WHO - DEAL - WITH - US.

OUR FACILITIES ARE EQUALLED BY NO
 SIMILAR HOUSE IN AMERICA, AND
 OUR PRICES ARE THE LOWEST QUALITY CONSIDERED
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FRANKLIN
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FRANKLIN
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All thicknesses from No.
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For folding boxes.
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BINDER'S BOARDS ::

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PROMPT SHIPMENT,
GOOD GOODS and
LOW PRICES.

ALEX. REID & CO.

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Why send your work a mile away to be numbered and pay a big price, when you can do it in your own office and save the cost of the machine many times each year?

We make the best machine and charge a very low price for it; most printers tell us so. We have a mile of testimonials that back up every assertion we make.

Better get our catalogue and circulars which will tell you more about it. Don't send a stamp, we stand that expense—it's free.

Write us.

Joseph Wetter & Co.

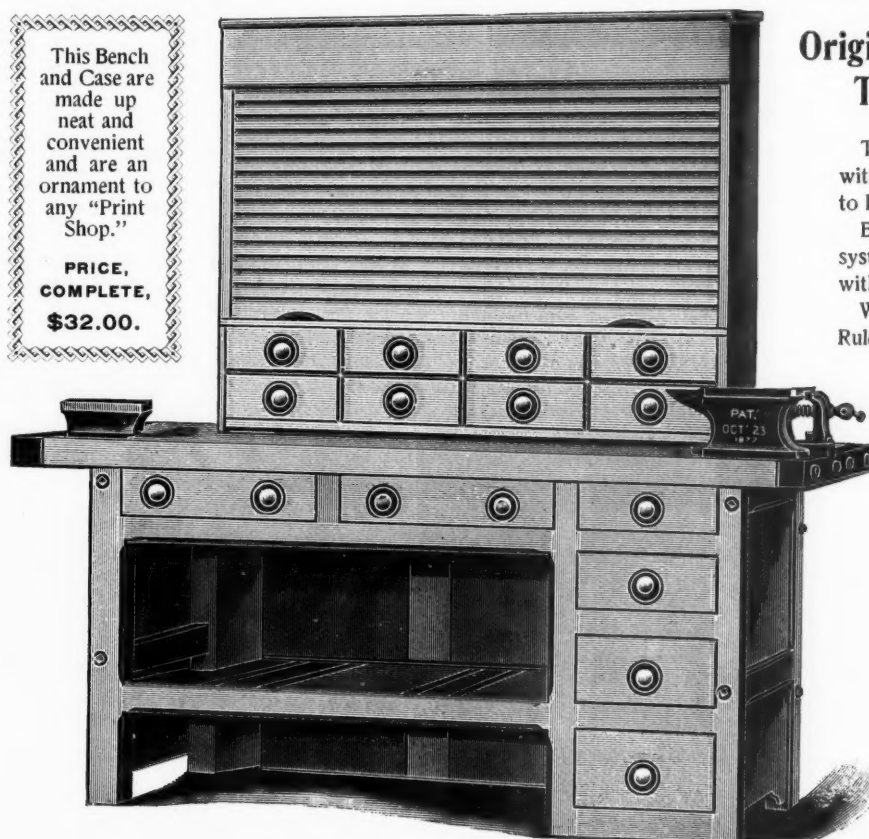
20 and 22 Morton St., - BROOKLYN, N. Y.

See your type or material man; he handles the machine, because he knows it's a good one.

The Bennett Jobroom Bench and Roll-Top Tool Case.

This Bench and Case are made up neat and convenient and are an ornament to any "Print Shop."

PRICE,
COMPLETE,
\$32.00.

**Original and
The Thing Needed.**

The Editor has his desk, "what's the matter" with the Foreman having this Bench and Tool Case to help along the "new order of things."

Encourage your workmen to be orderly and systematic; give them tools to execute their work with, a place to use and keep them.

We send with each Bench one of our "Unique" Rule Benders.

It is the old idea that the "Print Shop" Saw, Plane or File must be a "cast off," right for the scrap heap.


You purchase a fine press, keep it bright and in order, and fly off on a tangent when a convenient kit of tools are spoken of as necessary. You doubtless have a plank on boxes or barrels, with a vise on one end with jaws like a toothless old woman, "Mighty onsartin in their bite."

CORRESPOND WITH US.

The Rockford Folder Co.

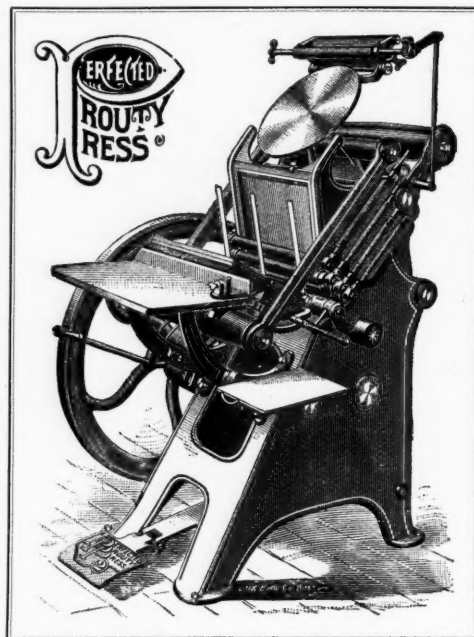
ROCKFORD, ILL.

It's a Pleasure

 For us to have a caller who thoroughly understands his business, and who wishes to investigate everything about job printing presses; and the more study and investigation he puts into the examination of our machines, the better we like it. Then one will see and appreciate the many points of superiority over others—points that we not only claim, but printers who use our presses will agree to; points of great interest for half-tone printing especially.



The catalogue tells you about it. Calling upon us will give you a better idea. But if you cannot call, write anyway.



GEO. W. PROUTY COMPANY,

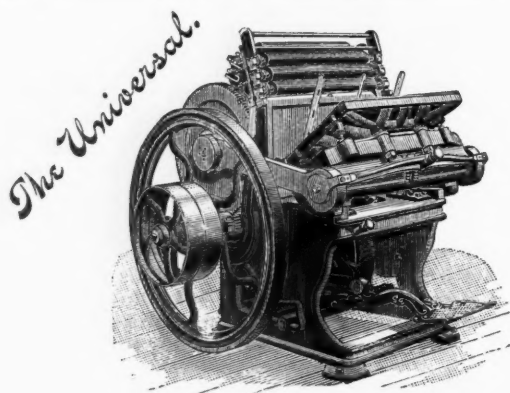
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Perfected Prouty Job Printing Presses,

WOOD PRINTERS' MACHINERY AND SUPPLIES,

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EXCLUSIVE AGENTS FOR
M. GALLY UNIVERSAL PRESS CO.

... AND ...
LIBERTY MACHINE WORKS,

AND GENERAL EASTERN AGENTS FOR
HOWARD IRON WORKS,
PAPER CUTTERS AND BOOKBINDERS' MACHINERY.

Headquarters for **LIBERTY PRESSES.**

Complete Outfits a specialty. Old Machinery taken in exchange.

EASTERN REPRESENTATIVES OF
BARNHART BROS. & SPINDLER, Chicago.

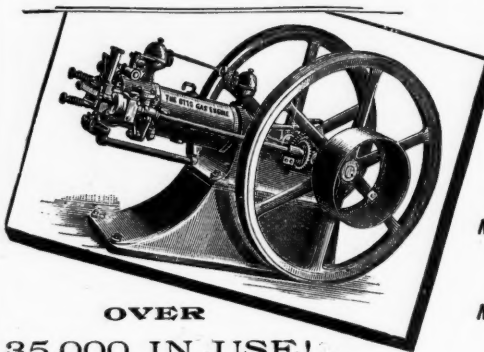
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Manhattan Type Foundry, 52 & 54 Frankfort St.
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GASOLINE.

THE OTTO GAS ENGINE

OF TODAY, IS THE RESULT OF OVER TWENTY-FIVE YEARS' EXPERIENCE IN THIS FIELD.



**CAN BE
USED
EVERY-
WHERE !**

**NO BOILER,
NO STEAM,
NO COAL,
NO ASHES,
NO GAUGES,
NO ENGINEER,
NO DANGER.**

**OVER
35,000 IN USE !**

SIZES: 1-3 TO 100 HORSE-POWER.

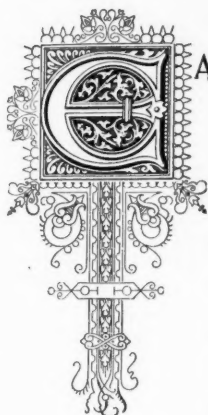
OTTO GAS ENGINE WORKS,

Cor. 33d and Walnut Sts.,
PHILADELPHIA.

No. 245 Lake Street,
CHICAGO.

Our Advertisements

In The Inland Printer Are Bringing Good Returns.



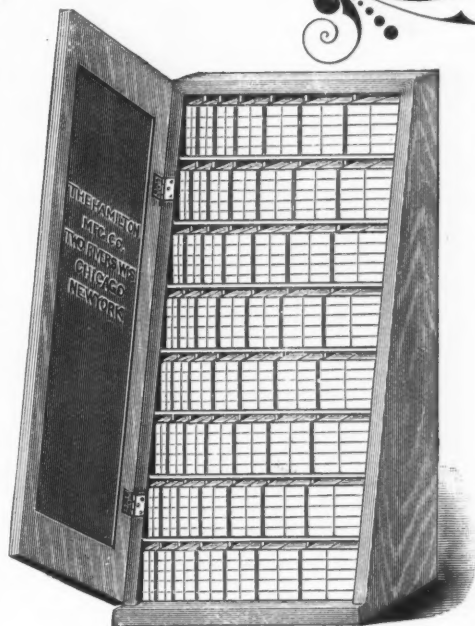
Each issue is followed by numerous requests for Catalogues and further information regarding our goods.

This is sure to bring us business, as printers who will take the pains to investigate will surely have our goods, especially as they can get them for same or less money than they would pay for the cheap stuff now on the market.

The Hamilton Mfg. Co.

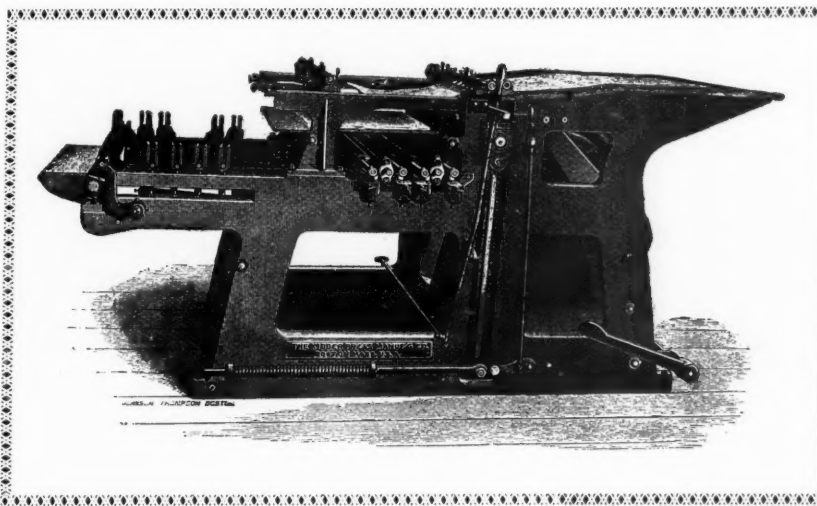
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Wood Type and Printers' Furniture.



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▲▲▲ THE KIDDER PONY CYLINDER PRESS.



Superior in

SPEED,
REGISTER,
DISTRIBUTION,
SIMPLICITY,
CONVENIENCE,
DURABILITY
and ADAPTABILITY

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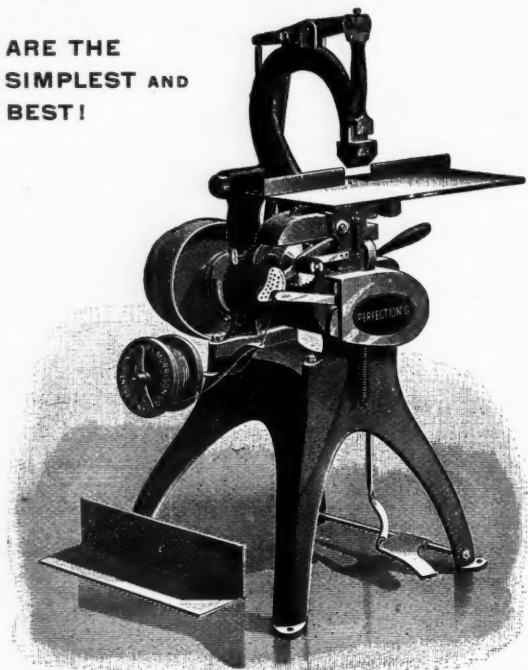
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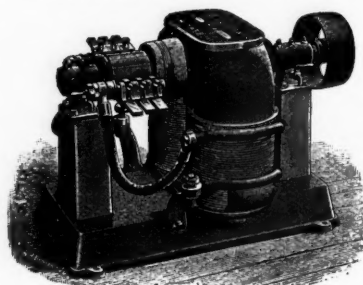
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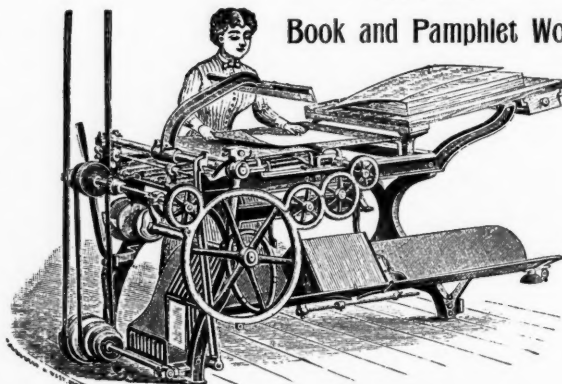
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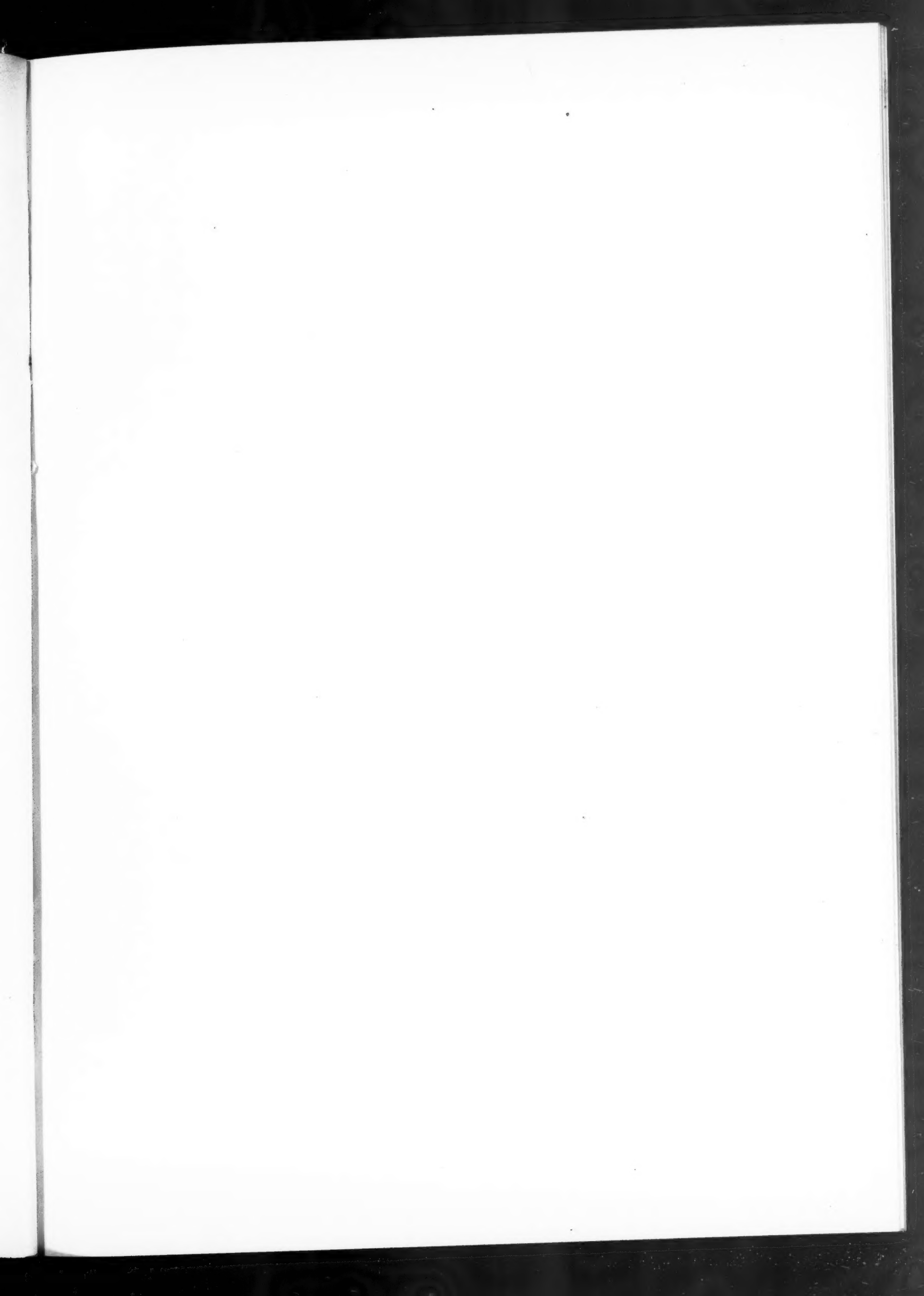
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